

NEWS: THE LATEST CAMERAS AND LENSES FROM
FUJI, PENTAX, KODAK, SAMSUNG, OLYMPUS, SONY

amateur

Saturday 9 February 2013

Photographer

NIKON

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D5200

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ON TEST

PAGE 49



ON TEST

PAGE 46

6 OF THE BEST...

Mid-sized ball and socket tripod heads



TECHNIQUE

PAGE 21

PAINTING WITH LIGHT

Find out how to add striking effects using just torches

AP EXPLAINS



PAGE 58

LIGHT AND COLOUR

Professor Bob Newman:
How artificial light is created

SONY
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Amateur Photographer For everyone who loves photography

IT IS probably old-fashioned to suspect those self-service counters in the supermarket add only the impression of speed to the activity of buying a bottle of Chianti. They rarely wish you a nice weekend or share a joke as they check your age, bleep and spit out the receipt and a coupon for pet insurance.

My dry cleaner, on the other hand, is so friendly that I often feel the urge to pop into the shop as I walk past, just to experience his warm greeting – which I am sure would be undiminished even had I nothing for him to clean.

We have endless high-speed, convenient methods of buying almost anything, but nothing quite beats a bit of human interaction at the point of sale; a friendly

word of advice, a social connection, some unexpected added value. I realise that buying online can be done in a painless manner, but not the waiting in for delivery, and I often take a blind chance in the absence of the ability to ask a question.

With Jessops gone, and so much of the high street devoid of camera stores, I really hope the business of selling nice and specialist photographic equipment does not head entirely online. That could only result in more photographers buying the wrong camera.



Damien Demolder
Editor

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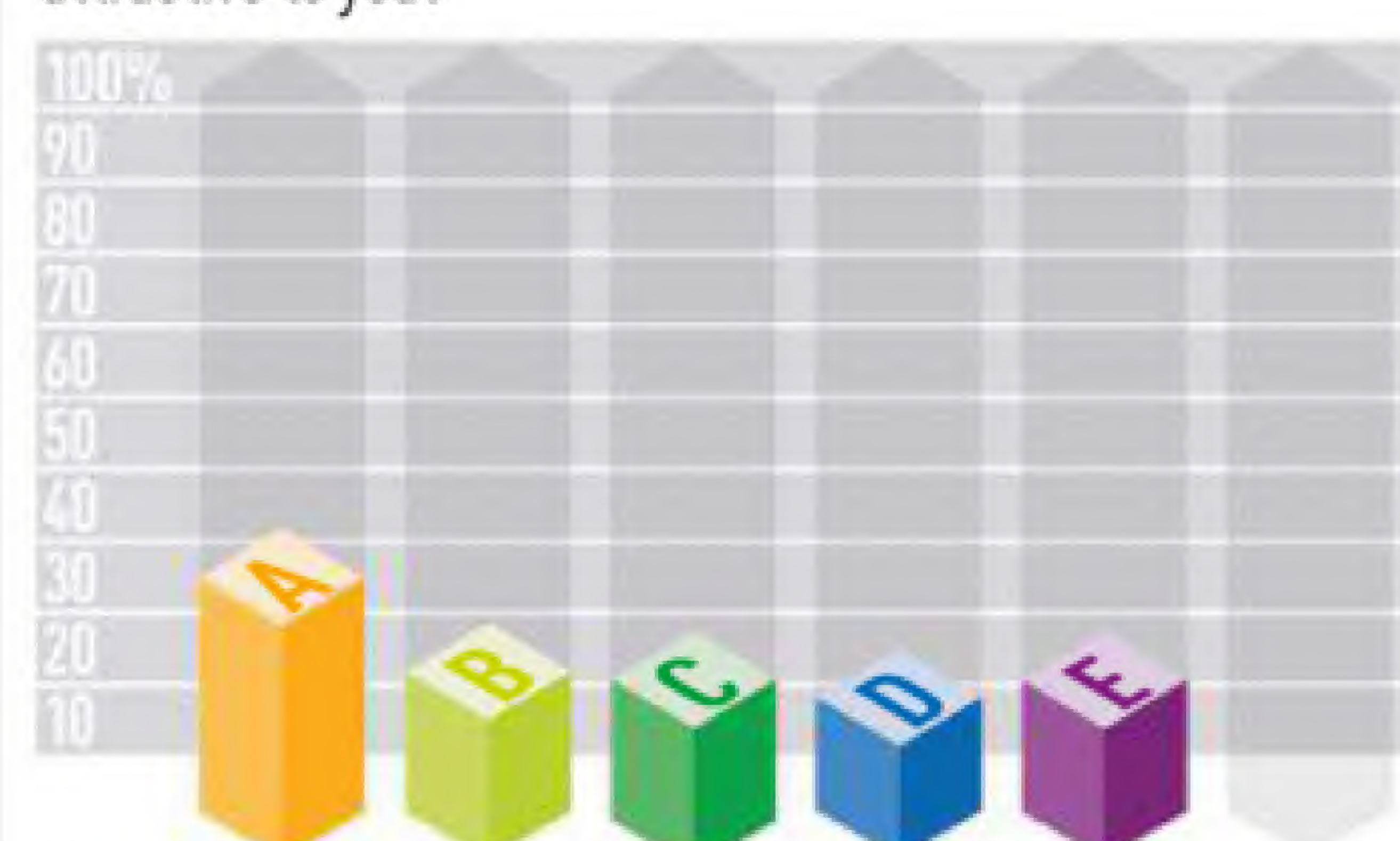
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IN AP 19 JANUARY WE ASKED...

Would a full-frame sensor make a compact camera more attractive to you?



YOU ANSWERED...

A Yes, definitely	31%
B Yes, but only if the body is small	19%
C Yes, but I'd want a zoom too	18%
D No, I'm happy with the current quality	14%
E No, I'm not interested in compact cameras	18%

THIS WEEK WE ASK...

Where did you buy your last 'proper' camera?

VOTE ONLINE www.amateurphotographer.co.uk

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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£1M RACE TO SAVE FOX TALBOT ARCHIVE

THE RACE is on to find the £1m needed to ensure public access to the treasured personal archive of William Henry Fox Talbot, a collection currently in private hands.

The Bodleian Libraries, the main research library at the University of Oxford, says it must raise £1m by the end of next month to meet the £2.2m purchase price required.

The Libraries have already been awarded £1.2m by the National Heritage Memorial Fund (NHMF).

The collection is owned

by Fox Talbot's family, but it is now with a dealer in New York who is selling it on their behalf.

The archive is the 'only significant Talbot collection remaining in private hands,' according to the

university.

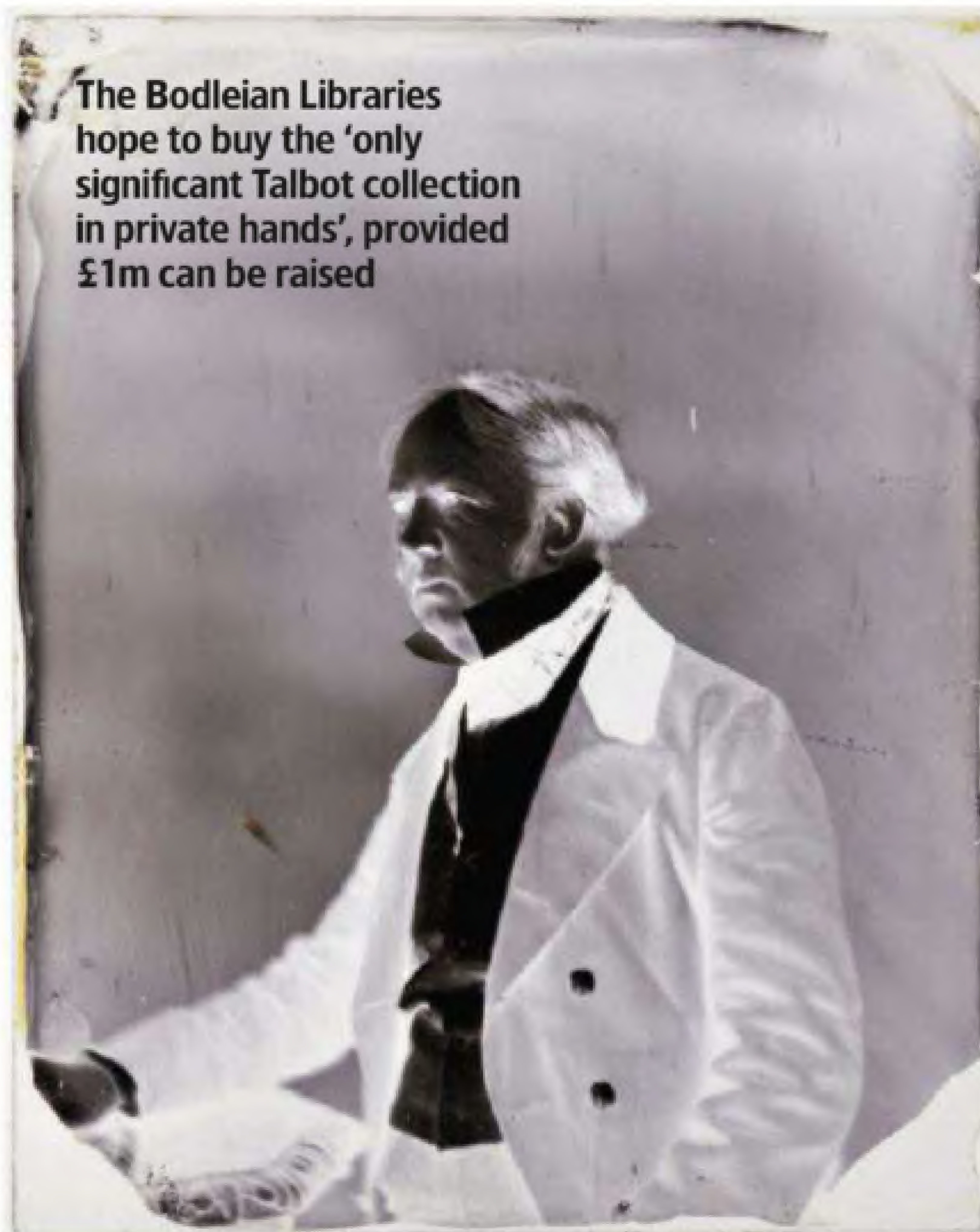
'It includes the first book illustrated with photographs, some of which are pictures of Oxford, as well as family diaries, early letters and possibly the first

photograph taken by a woman.'

Photographers who have so far pledged support include Hiroshi Sugimoto, who said that acquisition by the university

would 'ensure that scholars, artists, photographers and the general public can have access to the mass of papers, sketchbooks, photographs and artefacts that it contains – to promote our understanding and appreciation of this great innovator...'

The Bodleian Libraries hope to buy the 'only significant Talbot collection in private hands', provided £1m can be raised



© FOX TALBOT ARCHIVE, COURTESY OF HANS P KRAUS JR

NHMF chief executive Carole Souter said: 'Considered by many as the "father of photography", the impact of William Henry Fox Talbot's pioneering work is felt daily by all of us, whether we are

snapping our holidays with a camera or capturing outings on our mobile phones.'

For details of how to make a donation, visit www.giving.ox.ac.uk/libraries/fox_talbot_archive.html.

LATEST NEWS ONLINE

amateurphotographer.co.uk



© FOX TALBOT ARCHIVE, COURTESY OF HANS P KRAUS JR

OLYMPUS REVAMPS 75-300MM ZOOM

OLYMPUS has revamped its 75-300mm telephoto lens to unveil the M Zuiko Digital ED 75-300mm f/4.8-6.7 II, billed as smaller and lighter than its predecessor.

Olympus says that the micro four thirds-compatible lens has been redesigned to

match its OM-D E-M5 and Pen series.

Due out next month, priced £499.99, the 425g newcomer includes extra-low dispersion elements, plus a Zuiko extra-low reflection optical coating to help cut flare and ghosting.



Do you have a story?

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A week of photographic opportunity

PHOTO DIARY

Wednesday 6 February

EXHIBITION London Riots Revisited: Photography by Lewis Whyld, until 10 February at The Strand Gallery, London WC2N 6BP. Tel: 0207 839 4942. Visit thestrandgallery.wordpress.com.



EXHIBITION of images taken from Shooting Stars project that gave 13 young people the chance to photograph 'A-List' events at the Royal Albert Hall. Runs until 8 February at the Chelsea Centre, London SW10 0QS. Tel: 0207 573 3600. Visit www.kcc.ac.uk.

Thursday 7 February

EXHIBITION Transient by Harriet Clare and Nick Lewin, until 26 February at Margaret Street Gallery, London W1W 8SW. Tel: 0207 323 0140. Visit www.margaretstreetgallery.com. **EXHIBITION** The Archaeology of a Disaster – The Aftermath of Japan's 2011 Earthquake and Tsunami, by Dean Chapman, until 16 March at Side Gallery, Newcastle-upon-Tyne NE1 3JE. Tel: 0191 232 2208. Visit www.amber-online.com.

Friday 8 February

EXHIBITION Katako 'From Urban Decay to Scrap-Art' by Hugh Ardoon, until 13 February at theprintspace, London E2 8DL. Tel: 0207 739 1060. Visit www.theprintspace.co.uk. **EXHIBITION** Veolia Environnement Wildlife Photographer of the Year 2012 (owned by the Natural History Museum and BBC Worldwide), until 3 March at Natural History Museum, London SW7 5BD. Tel: 0207 942 5000. Visit www.nhm.ac.uk.



Saturday 9 February

EXHIBITION A Shifting Sense of Things by Darren Harvey-Regan, until 8 March, at Sumarria Lunn Gallery, London W1K 5AB. Tel: 0207 493 9598. Visit www.sumarrialunn.com. **DON'T MISS** Dynamic Coastline Walk (1-3pm, cost £4) accompanied by a member of the ranger team, at Formby, Merseyside L37 1LJ. Tel: 01704 878 591. Visit www.nationaltrust.org.uk.

Sunday 10 February

DON'T MISS Snowdrop trail at Sherborne Park Estate, near Cheltenham, Gloucestershire GL54 3PP. Tel: 01452 813 597. Visit www.nationaltrust.org.uk. **EXHIBITION** Ill Form and Void Full by Laura Letinsky, until 7 April at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.photonet.org.uk.

Monday 11 February

EXHIBITION Tyler Udall, until 16 March at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com. **EXHIBITION** Debbie Harry Queen of Punk: Portraits by Brian Aris, until 17 February at Proud Chelsea, London SW3 5XP. Tel: 0207 839 4942. Visit www.proud.co.uk.

Tuesday 12 February **LATEST AP ON SALE**

EXHIBITION Termini by Heidi Specker, until 16 March at Brancolini Grimaldi, London W1S 4JJ. Visit www.brancolinigrimaldi.com. **EXHIBITION** Taylor Wessing Photographic Portrait Prize, until 17 February at National Portrait Gallery, London WC2H 0HE. Tel: 0207 312 2463. Visit www.npg.org.uk.



Fitted with f/1.8 lens for low-light use

OLYMPUS REVEALS XZ-10 'HIGH-END' COMPACT

OLYMPUS has focused on photography in low light by launching a new 'high-end' compact called the Stylus XZ-10, featuring an f/1.8 lens. Billed as 40% smaller than Olympus's flagship XZ-2, the 12-million-pixel model sports a lens designed to deliver the 35mm equivalent of a 26-130mm zoom.

Features include a top ISO of 6400 and – like the XZ-2 – a lens ring for manual control of parameters such as aperture. Variables such as ISO or metering can be assigned to an Fn button on the back of the camera.

Priced around £349 and due in shops in late March, the XZ-10 boasts a 1cm macro mode, touch AF and a 3in, 920,000-dot LCD screen.

Wireless transfer is possible using FlashAir and Eye-Fi Cards.

Eleven art filters can be applied to stills and movies. These include cross-process and grainy film.



The Stylus XZ-10 has a lens ring for manual control of the aperture and other features



SCHNEIDER TO EXPAND ND FILTER RANGE

GERMAN lens specialist Schneider is set to release an 82mm version of its True-Match Vari-ND Kit.

Speaking to AP at PMA@CES in Las Vegas, USA, Don Shafer, sales manager at Schneider's US subsidiary, Schneider Optics, said he expects the 82mm kit to be available later this year.

Schneider already sells 77mm and 95mm kits.

Trumpeted as the 'perfect choice for

DSLR cameras with high ISO settings', the kit – which works in conjunction with Schneider's 4in filter holder – is designed to allow the user to select the lens f-stop and camera speed 'independent of ambient light conditions'.

The Schneider variable ND delivers 11 stops (ND 3.3) attenuation 'with no blue colour shift at maximum density'.

Both current kits can be adapted to smaller lens sizes by using a step ring.

SNAP SHOTS

● Organisers of more than 60 'sham-marriages' were exposed after separate wedding photos showed the couples and guests wearing the same clothes. By marrying women from Eastern Europe, the Asian culprits would have had the right to settle in the UK under European law, according to press reports.

● Panasonic this month introduces the Lumix DMC-XS1, the first in a new category of 'slim'-style compacts. The XS1 carries a 16.1-million-pixel sensor and measures '14mm thick' (17.6mm including the lens). Its 5x zoom features a 24mm wideangle. Other features include a 2.7in LCD screen. The camera is compatible with Micro SD memory cards and is priced £119.99.

● Giotto's has unveiled a new range of tripods claimed to save 30% space while maintaining strength, stability and weight capacity. The Giotto's Silk Road YTL Series features a new Y-shaped central column, to deliver '30% spec saving when the tripod is packed down'. Prices start at around £100.



Do you have a story?

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'Branded camera concessions' rumoured to appear in HMV

JESSOPS BRAND NAME SET TO LIVE ON

TALKS are reportedly underway to discuss the possibility of opening Jessops-branded outlets in HMV music stores.

AP understands that retail restructuring specialist Hilco is among around half a dozen parties in the frame to take over the Jessops brand.

It has been reported that Hilco has taken control of music retailer HMV, buying the chain's debt.

Hilco is now the most likely of all the prospective buyers to take over the Jessops brand as negotiations continue over the name and online business of the 78-year-old camera chain, according to a well-placed source.

In a statement, Rob Hunt, partner at Jessops' administrator, PwC, said: 'We have a number of people interested in the



[Jessops] brand, but we will not disclose or confirm individual parties as this is confidential information.'

Retail Week was first to report that Hilco is considering setting up 'branded camera concessions' within HMV stores.

A spokesperson for Hilco's London office confirmed to AP that Hilco is in discussions with PwC regarding Jessops, but declined to elaborate.

AP understands, from a separate source

close to the discussions, that it is too early to say whether HMV will house in-store, Jessops-branded camera concessions.

'This is not a deal that has been agreed to at this stage,' said the source.

A PwC spokesperson was not in a position to comment.

HMV chief executive Trevor Moore was a former boss of Jessops.

Moore left the camera chain last year.



EPSON KICKS OFF NEW EVF PRODUCTION

EPSON has confirmed the full specification of its next generation electronic viewfinder (EVF), as mass production of the 1024x768-pixel LCD panel gets underway.

Aimed for use by manufacturers of 'mid to high-end' interchangeable-lens cameras, the Ultimicron screen measures 0.48in, diagonally, features an RGB colour filter and boasts a total resolution of 2.36 million dots.

Epson is known to provide EVFs for the Olympus OM-D E-M5, for example.

The new EVF was first unveiled at last year's photokina trade show in Cologne, Germany (see AP 20 October 2012).



SONY EXPANDS E-MOUNT LINE

SONY has added a 20mm 'pancake' lens and an 18-200mm 'power zoom' to its E-mount line-up.

In a statement, Sony claims: 'With the 35mm equivalent of its 30mm wideangle view and bright f/2.8 aperture, [the 20mm lens] is perfect for a broad range of everyday shooting opportunities, from interiors to landscapes, street scenes and casual snaps.'

The 20mm lens (pictured below) is built from six elements in six groups and features seven aperture blades.

Meanwhile, Sony's new PZ18-200mm f/3.5-6.3 OSS 'power zoom' (above) boasts Optical SteadyShot and is designed to be ideal for capturing 'smooth, stable video footage'.

The 18-200mm and 20mm lenses are due out in February and March respectively, at prices yet to be announced.



FOUR THIRDS FOUNDERS EMBRACE KODAK SUPPORT

OLYMPUS and Panasonic, which jointly announced micro four thirds in 2008, have welcomed news that Kodak-branded camera maker, JK Imaging, is among several companies to announce their recent support of the format.

'We are pleased to announce that five more companies have recently declared their support for the standard and will be introducing products compliant with the micro four thirds standard,' reads a statement posted on Olympus Japan's website.

The other firms include providers of video equipment.

News of Kodak's plans for a compact



system camera first emerged at CES last month, in an interview with AP (see page 41 of this issue).

A spokesman for California-based JK Imaging – which will make the camera under licence from Kodak – said that technical details for the S1 are not yet available, as the camera is still under development.

The S1 went on show at an event in China in January.

EYES ON QUALITY



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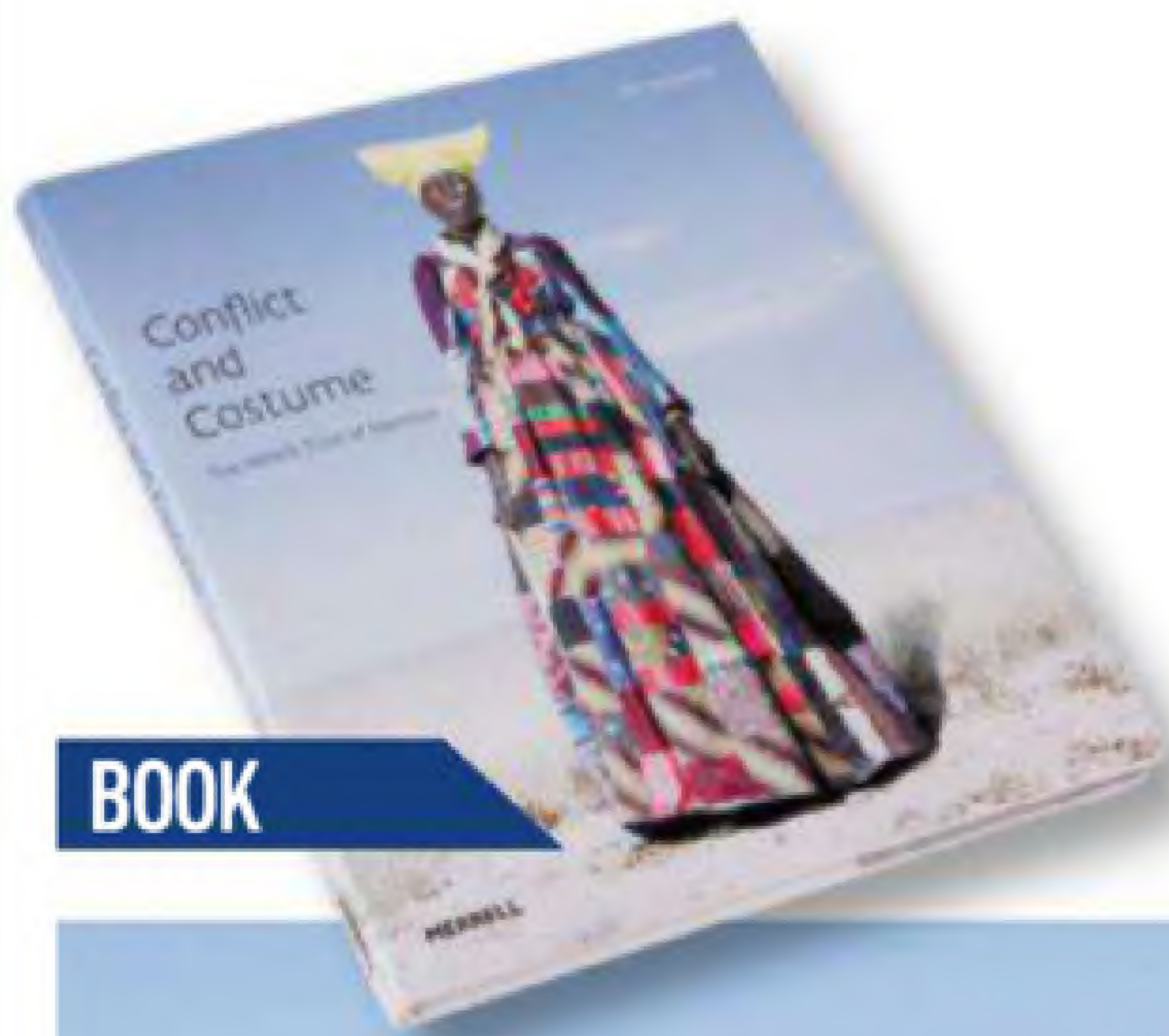
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TAMRON
New eyes for industry

APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK



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Conflict and Costume: The Herero Tribe of Namibia

By Jim Naughten, Merrell, £30, hardback, 108 pages, ISBN 978-1-8589-4600-9

Like many indigenous African peoples, the Herero tribe of Namibia has been forced to adapt to the repeated incursions by European powers, and nowhere is this more evident than in how they dress. Photographer Jim Naughten journeyed to discover more about these people, and captured their highly individual style with a series of charming portraits.

To our eyes, much of the clothing seems bizarre. Patchwork dresses encompass near innumerable styles. Men might wear suits, capes or full military dress finished with coloured cardboard. Naughten places his subjects against the near-featureless Namibian landscape, and whether this makes the portraits seem too uniform or sensibly allows the people and clothes to be the focal point is a distinction that readers may disagree upon.



© JIM NAUGHTEN



WEBSITE

www.burnmagazine.org

Burn professes to be 'an evolving journal for emerging photographers'. If this sounds a little abstract, don't worry – the creators don't seem any more certain of what the site is. What is guaranteed is that there will be new content at least twice a week, whether it's photo essays, or interviews with up-and-coming photographers. There is clearly a wealth of passion and inspiration behind the site, whose creative team is headed up by Magnum photographer David Alan Harvey. The site has been running since 2008, so there is plenty of content, although you may wish it was easier to navigate.



CONDENSED READING

A round-up of the latest photography books on the market



● CREATIVE PHOTOGRAPHY: 52 MORE WEEKEND PROJECTS

by Chris Gatcum, £14.99 AP contributor Chris Gatcum provides a selection of creative projects for the photographer looking to do something a little different. Those with a taste for crafts will enjoy the instructions for making DIY grips and rigs, while film enthusiasts will appreciate some unorthodox processing techniques.



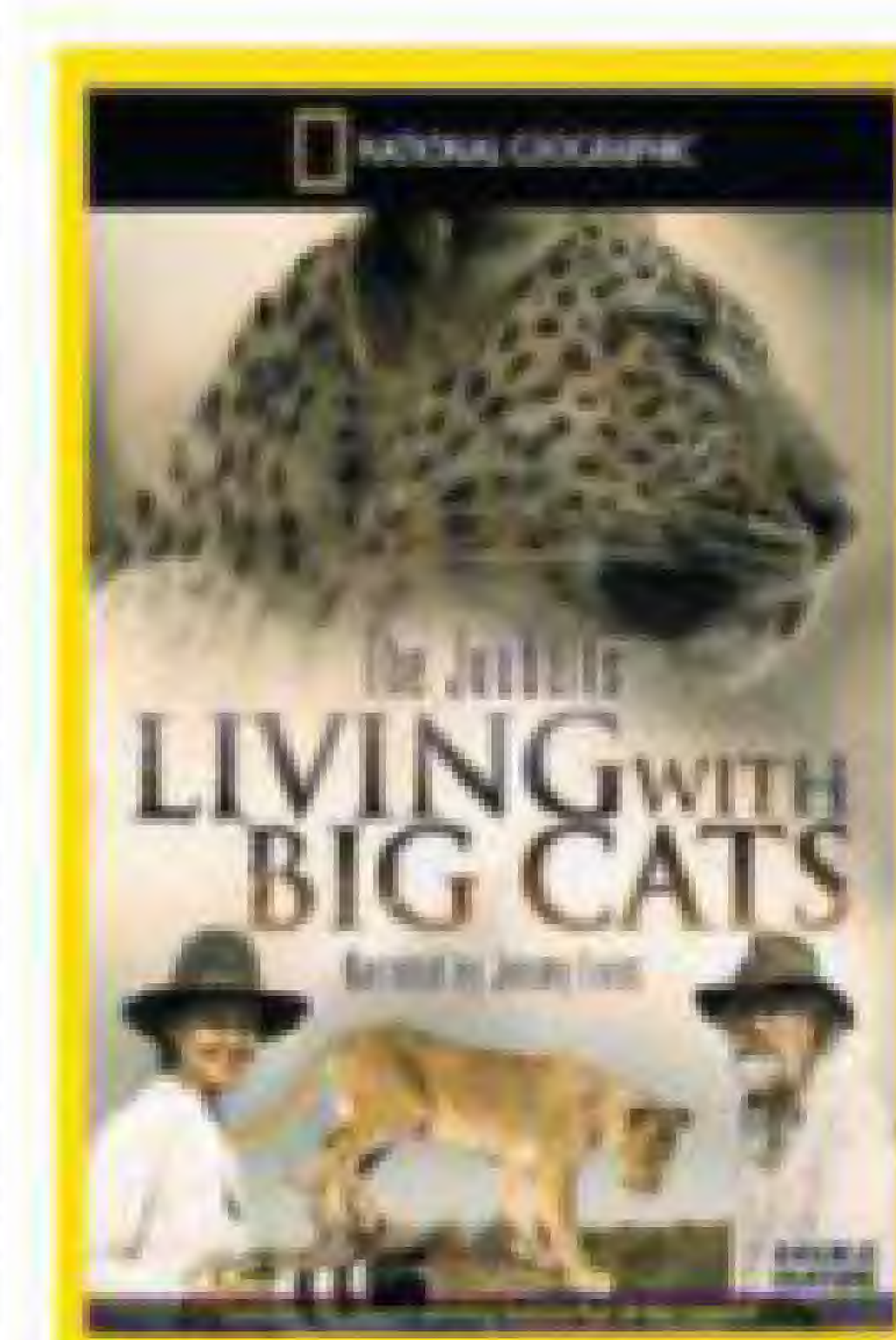
● MICHAEL FREEMAN'S PHOTO SCHOOL: BLACK & WHITE

by Michael Freeman, £17.99 Michael Freeman's Photo School tackles the techniques for conversion as well as the role of black & white in different genres of photography. Freeman not only focuses on how to use black & white but also when it is appropriate to use it, and this makes for an engagingly forthright, sensible book.



● WALKING ON WATER: THE DAREDEVIL ACROBATICS OF A PIONEERING PHOTOGRAPHER

by Kos Evans, £30 Kos Evans – known worldwide simply as Kos – spent the past 30 years making her name in marine photography, and here she shares the stories behind her experiences, along with plenty of dynamic images. The daredevil acrobatics behind some of her signature shots sound terrifying, and are great examples of a photographer going to extra lengths to get that perfect shot.



● THE JOUBERTS: LIVING WITH BIG CATS (DVD) £14.99

This lengthy documentary follows the Jouberts, a couple living in Africa, who believe that in order to understand a place one must understand its predators. Divided into two parts, one following a young leopard, the other a lioness, the film features some stunning shots of wildlife, sometimes from just a few paces away.



BOOK

Twilight of the Romanovs: A Photographic Odyssey Across Imperial Russia

By Philipp Blom and Veronica Buckley
Thames & Hudson, hardback, £34.95,
248 pages, ISBN 978-0-500-51668-3

It is a rare treat to be able to see century-old images in colour. With a specially designed camera, Sergei Prokudin-Gorskii (featured in AP 8 December 2012) was able to capture the hues of Russia between 1900 and 1915. Digital reproduction has brought his work to a new audience, and vivid images abound in this visual history of the Romanov dynasty's last years.

Prokudin-Gorskii is not the only featured photographer; many people documented Russia during this period and there are glimpses of life at the time. The colour pictures will be the stars for photography buffs, but in such a vibrant country as Russia, everyone should find something of interest.



EXHIBITION

High Resolutions: North Korean Propaganda Photography by Jeremy Hunter and Works from the Atlas Collection

Until February 16. Atlas Gallery, 49 Dorset Street, London W1U 7NF. Tel: 0207 224 4192. Website: www.atlasgallery.com. Open Mon-Fri 10am-6pm, Sat 11am-5pm. Admission free

Jeremy Hunter's series 'Arirang' is a documentary of the North Korean mass celebration that goes by the same name. A two-hour feat of performance storytelling, using 100,000 performers to create giant human mosaics, 'Arirang' is an important part of North Korean culture, and provides an unsettling example of the nature of propaganda in the 21st century. Hunter's photographs allow the viewer to appreciate the vivid colours and vast spectacle of the event. Indeed, such is the scale that for a moment the eye struggles to work out what precisely it is seeing. The exhibition also includes work from many other notable photographers in the Atlas collection.





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Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

I'LL SECOND THAT EMULSION

It is a rare thing indeed, even in AP, to see a reader's picture submission shot on film rather than digital. So Richard Lee's mono images taken on an Olympus OM-2N, a Mamiya C330S and a Mamiya RZ67 Pro II (*Reader Spotlight*, AP 19 January) were a real treat. They were moody, atmospheric and had that undeniable quality unique to film that I've often tried, and failed, to replicate with my digital SLR.

Not only is there huge satisfaction to be gained from using classic film cameras, but when your love of film photography extends to printing and processing your own work, then the joy is increased tenfold. Old-fashioned, quaint and dated are terms that digital buffs often resort to when dismissing film. But believe me, there is nothing more thrilling than working in a chemical darkroom crafting prints with your hands.

It certainly beats clicking a mouse while sitting at a PC, letting Photoshop do all the work. More photographers who love black & white should embrace using film and setting up a darkroom while all the materials required to do so are still available. When they aren't – digital revolution or not – there will be many photographers who will lament their loss.

Tommy Turnbull, Tyne and Wear

I'm not sure that film photography is so much better than working digitally, but it certainly makes a very nice change – Damien Demolder, Editor

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Electro 35 – is now working very well. I'm sure the other two will also work when I find the time to look at them. My advice to anyone thinking of buying an Electro 35 with the view to using it would be to budget to get it serviced and checked. They should then get a camera with many years' life expectancy. **Peter Robinson, via email**

DOES IT COME OFF?

I just read the review of the Sony Cyber-shot DSC-RX1 (AP 19 January), but I fail to understand the lens mount that the camera uses. The author consistently refers to the lens as being a 'fixed 35mm f/2 Zeiss lens' but it is unclear, to me at least, whether the lens can be changed and what would be the widest lens I can attach to the camera – if indeed, the lens is changeable? Can you advise? **Mark Setchell, via email**

It doesn't come off, Mark – 35mm is the only focal length the camera offers. It's a non-interchangeable-lens camera – Damien Demolder, Editor

TAKE RESPONSIBILITY

I read with interest and agreement the letters from Dave Sculthorpe and Eric Begbie (AP 26 January), but it occurs to me that the ongoing issue of photographers being stopped and/or questioned by overzealous security or police in public places fails to consider two aspects, namely the location and camera being used.

If one is taking photos in a place that commonly experiences photographers or 'snappers', such as tourist cities and towns like London, Brighton and New York, then it is more unlikely to raise questions than it would in some more 'provincial' town unfamiliar with tourism, such as Merthyr Tydfil, Scunthorpe or Camden, Alabama, where the interest of 'officials' may well be roused. To this, one can add the choice of camera being used between a compact and a 'professional-looking' DSLR: the former will be thought, however wrongly, to be in the hands of a tourist, while the latter may raise other suspicions.

I fully support AP's campaign for photographic rights, but let us also recognise our responsibilities to where, when and how we take photographs, especially as not all countries enjoy our freedoms.

Phil Bennett, via email

DO NOT DISTURB

I was puzzled by Keith Longmore's letter (AP 19 January) referring to laws about photographing a wide variety of birds when they are on or near their nests, as being brought in with 'virtually no publicity'. There have been laws protecting nesting birds since 1981. Birds disturbed at their nests may desert their brood, so a licence is needed to photograph some birds at or near their nests for the good reason that they are rare and/or threatened by any manner of environmental factors. Ignorance of the law is no excuse.

Of course, it is only in recent years that bird photography has expanded beyond the

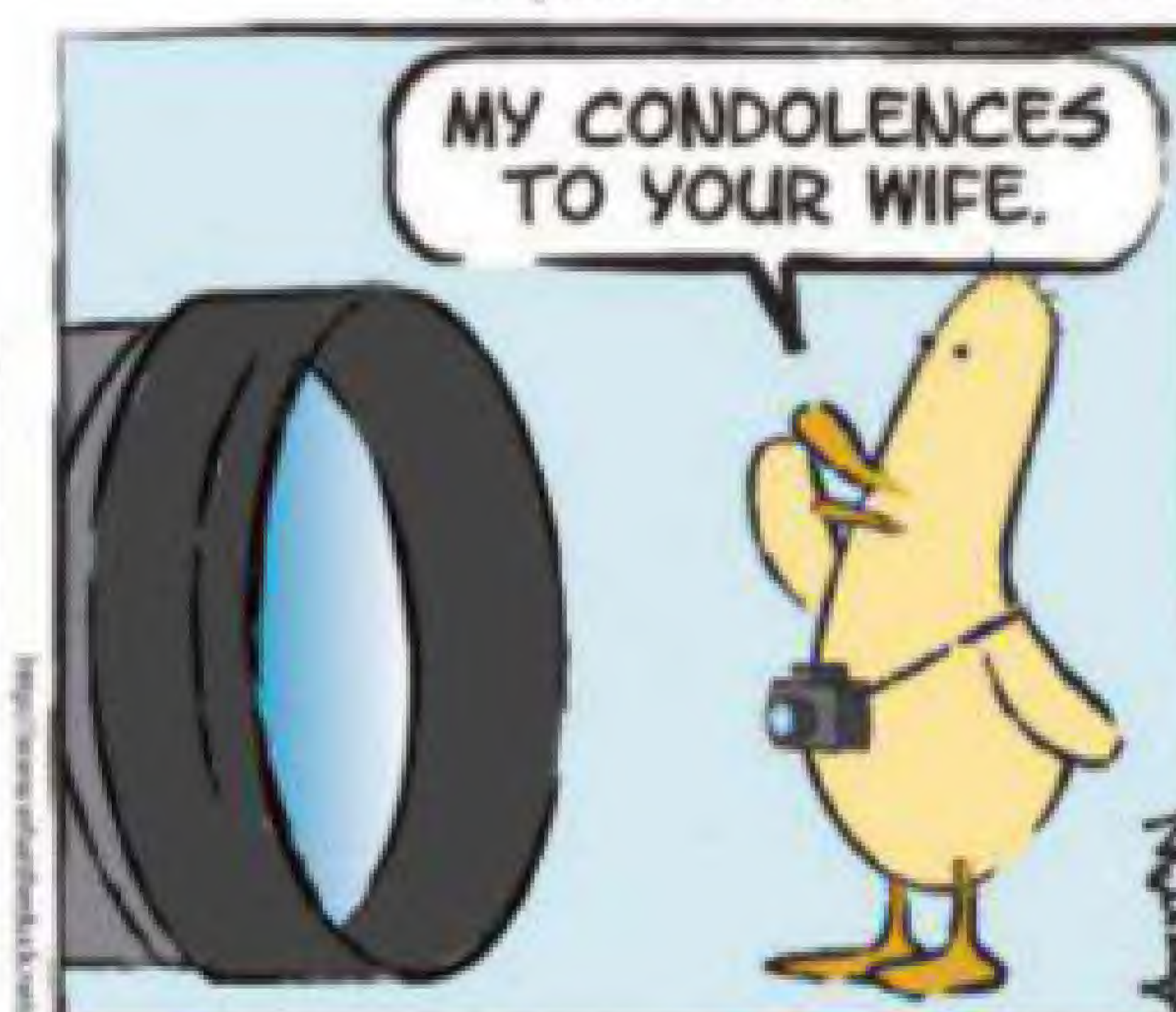
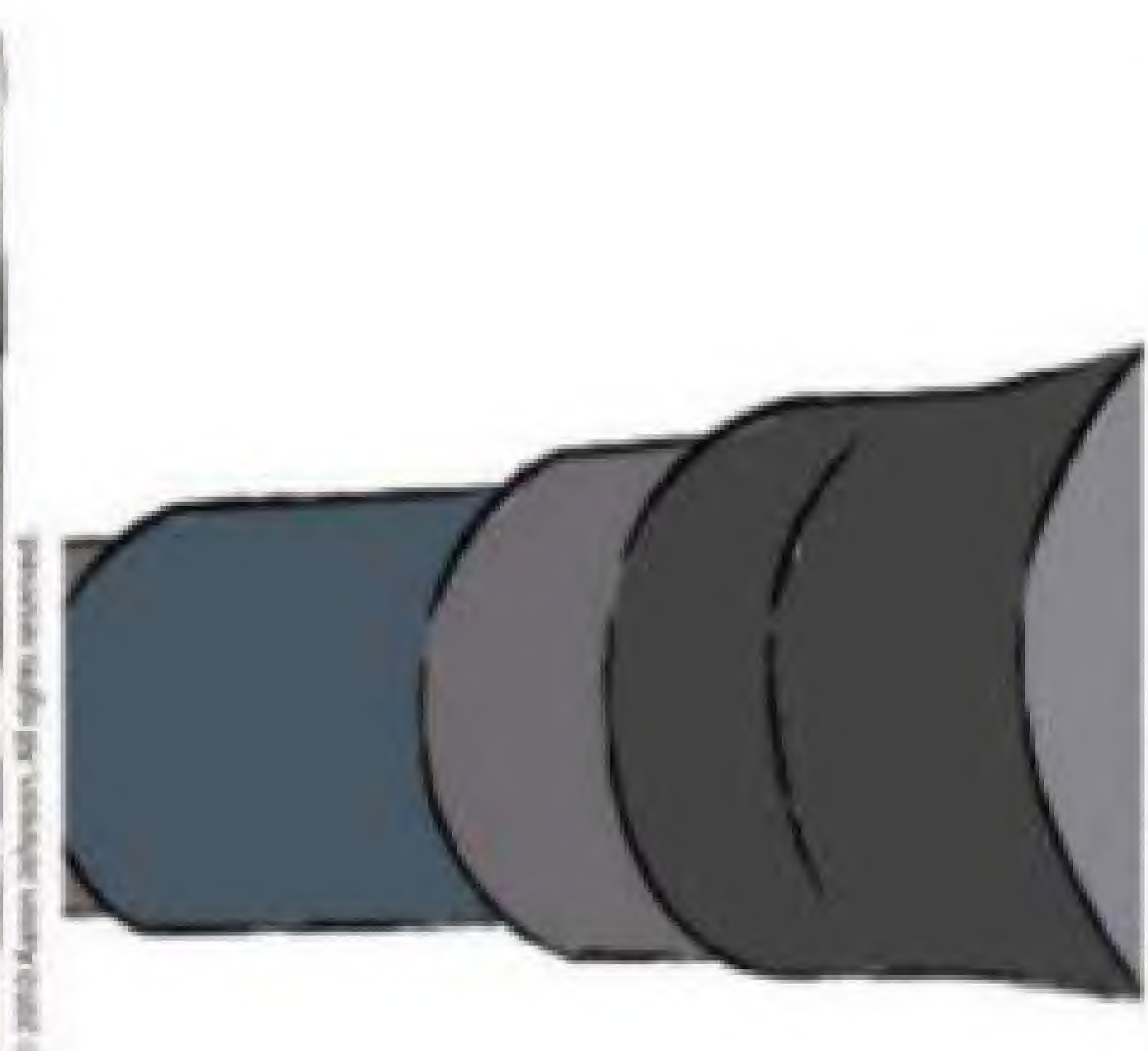
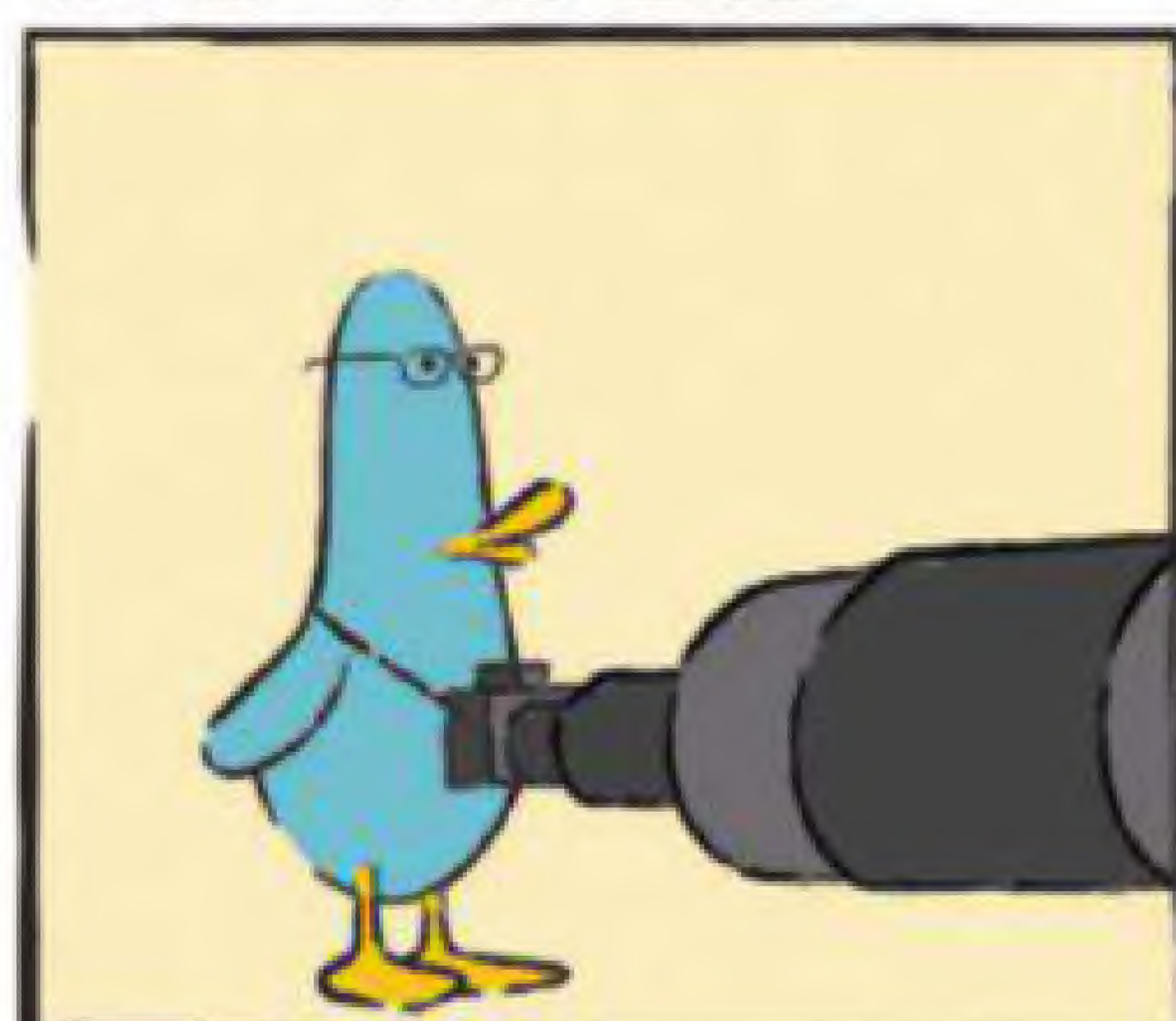
WORKING WELL

I thought that Ivor Matanle's article on the Yashica Electro 35 series of cameras (AP 13 January) may have given a slightly too negative view as to their reliability and serviceability. He said he bought three, non-working, examples while preparing the article and that his repairer was unable to get them working reliably. Any

30 to 40-year-old camera is likely to need repairing or servicing, and the Electro series is not unique in this. But once repaired and/or serviced, they are very reliable.

What's more, they are relatively easy to work on and get into good working order. I know, because I have repaired several. In fact, I acquired from Ivor the three cameras he had bought, and the oldest – the original

What The Duck



<http://www.whattheduck.net/>



A TRIP WITH A TRIP

In AP 22–29 December 2012, AP Editor Damien Demolder asked in the poll, 'Can you see the attraction of using a £15 Olympus Trip?' The answer to that question is a big 'Yes!' from me.

This was certainly a subject to stir memories. A November holiday with my wife to Tunisia in 1972 saw me take a new Olympus Trip 35 and a handful of films grabbed from the fridge. Not having really looked at the film selection closely, I was a bit upset to find one rogue Ilford FP4 among the mix.

A trip with the Trip to the medina in Sousse where we were staying gave me the chance to try this particular film first, to make way for the preferred colour transparency stock. It was a 20 or 24-exposure film, which I uprated from ISO 125 to ISO 200 for some reason. I went on a walkabout, shooting all frames well within 30 minutes, as my wife felt uncomfortable being there and wanted to get back to the hotel.

This was certainly a 'shoot what you see' occasion, but it gave me the reward of some of the most viewed pictures I've ever taken without any planning or set-up opportunities. The shots have lots of character and I still have the camera for this reason, mothballed though it may be.

T John Foster, Staffordshire

The Trip 35 is such a lovely camera. It doesn't deserve to be mothballed – you need to get it out again –
Damien Demolder, Editor



experts to amateurs who are more likely to be ignorant of birds and just wanting good pictures regardless of the disturbance.

A useful discussion on the issues can be found on the Bird Guides website at www.birdguides.com/webzine/article.asp?a=2667.

Steve Cook, Yorkshire

SHOULD COME AS STANDARD

There are several features that all DSLRs should have as standard, regardless of the targeted market:

1. Weather sealing. Pentax has proved that it can weather-seal DSLRs that cost less than £400.

2. A pop-up flash. I would love a pop-up flash on all professional DSLRs. This would reduce the hard black shadow associated with a flash on the hotshoe having to be pointed directly at the subject when it is impossible to bounce the light.

3. A rear viewing screen that swivels should be on all models, including professional DSLRs.

I bought a second Nikon D5000 12 months ago because it was the only Nikon DSLR model that had a swivel rear screen

as well as a pop-up flash – even though I am a professional and the D5000 is aimed at the enthusiast (after all, it is not the camera that takes the photographs, it's the person holding it.) My D5000s have taken fantastic images and I have had to use the pop-up flash and the swivel screen on many occasions to assist me, without which I could not have created the images.

In October last year, I was documenting a social occasion when, accidentally, a drink was spilt over my D5000. I had to send the body to Nikon for cleaning, resulting in a bill for almost half the cost of the camera. Obviously, my view of Nikon cameras plunged. Yet, for just a few extra pounds on the cost of the body, Nikon could have made it weatherproof, similar to Pentax cameras, and I'd have held Nikon in high esteem for creating such wonderful gear. Instead, I now wish I had a weatherproof Pentax DSLR – had the company produced a model with a pop-up flash and swivel rear screen! I will not be buying any more Nikon cameras, nor any other DSLR until these simple characteristics are built in.

John Heywood, Northamptonshire

BACK CHAT

AP reader Jarvis Kay looks back at digital camera progress and wonders where we are going next

'WE ALL want progress but few of us relish change' is often spoken by those who find comfort in what they know, like and keep. If this outlook were applied over the past five years to digital camera specifications, then it is doubtful we would have moved beyond the much-heralded norms of the day, and they were usually under 10 million pixels.

Moves in technology matched by a rising appetite in customer expectations have created massive sales figures from people who did not own a camera previously or used one only infrequently. Witness any public gathering now and you can see more people than ever with raised arms in their informal salute to the digital revolution.

Words of praise back then for what are now considered 'old-hat' cameras positively teased you to start buying, with makers trying to outdo one another as extra megapixels were added and claims of superior performance were given promotional support. You can almost taste the sugary flavour of one typical camera review when the report said: 'This maker struck gold last year and has done it again with its new model, which offers outstanding value for such a capable 8 megapixel version that will make a great choice. Anyone in the market for an affordable model with excellent image quality, speedy performance and a wealth of exposure modes, all packed in a stylish rugged shell, should look closely.' And all this enthusiasm was for a £125 compact camera that survived for less than a year. It's no wonder store tills were ringing liking chiming bells.

Someone I know who paid £600 for a 2-million-pixel bulky 'compact' at the start of the digital era now looks upon it fondly as a museum piece. Other pioneer buyers might be more cynical when they consider what the same money can buy today.

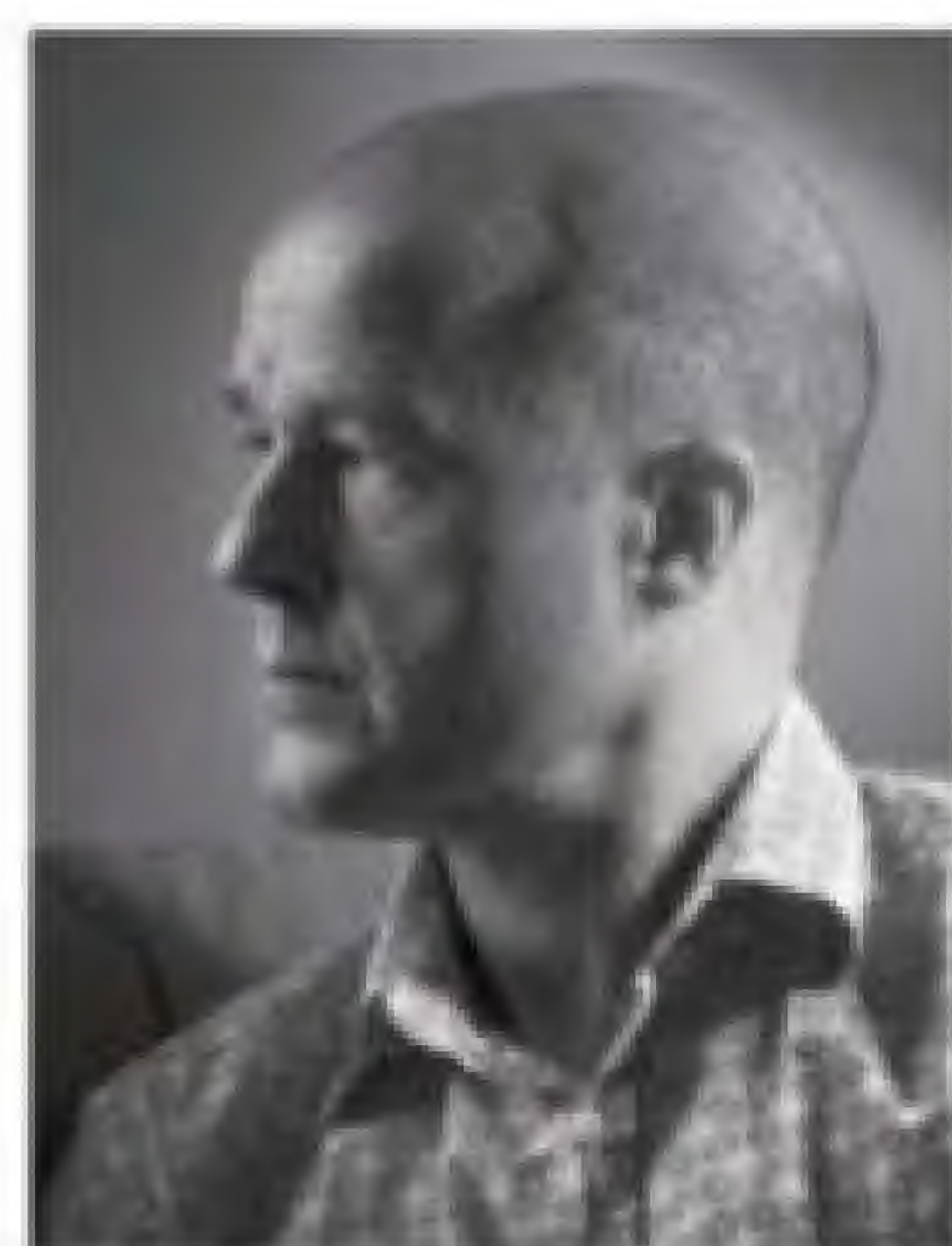
And here's the big question. Just exactly how far are camera makers going to take us, perhaps reluctantly at times, to new levels of technical wizardry? How many of us are that keen to go beyond where we are now? Not all of us are into exhibition-size enlargements when more modest sizes are perfectly fine. Touchscreens have come to the fore and serve a good purpose for those who want them, although two family members say they use the feature briefly about three times in every ten outings. Now we are in the apps phase, there could be some touch-mania looming.

Let's pay tribute, though, to all the makers who have transformed the way millions of us approach our photography, across all age groups and interests. Where the technology paths are leading us certainly has an air of mystery, and some of us are quite happy with what we have already – including an 8-million-pixel compact I was sweet-talked into buying.

PHOTO INSIGHT

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Andrew Sanderson talks about his expressive image of a canal in Manchester and how, by breaking the rules of composition, you can create successful images



ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from www.blurb.com, price £15

THIS image was taken in an area of Manchester near Whitworth Street. Anyone living there will know exactly where this particular photograph was taken. The picture was produced around 20 years ago as part of a series of work about architecture in Manchester. Architectural photography, traditionally, has always been clear, crisp and shot using a large-format camera. Sometimes the image is in black & white and sometimes it's in colour. The reason you see such vivid images is that the photographs are often produced for a client who wants to show off their building. However, I was so taken with Manchester's architecture that I wanted to create something that was a little more expressive. It demanded to be treated in a different way.

I shot my images on 35mm and then produced paper negative prints. That is what has given the picture you see here its texture and the contrast. It has created a kind of drama, and a lot of the picture's expressive quality essentially comes from the degradation of the image. It's like the work from the Photo-Secessionists, who promoted photography as a fine art. It's about achieving an impressionistic, artistic look that could be a charcoal drawing or an etching. You're left with strong shapes. I have often found that fine detail is a slight drawback in large-format photography.

There is something lovely about using large negatives and getting beautiful prints from smooth negatives, but your subject matter has to be selected carefully. The detail can sometimes be all that people look at, which means they're not focusing

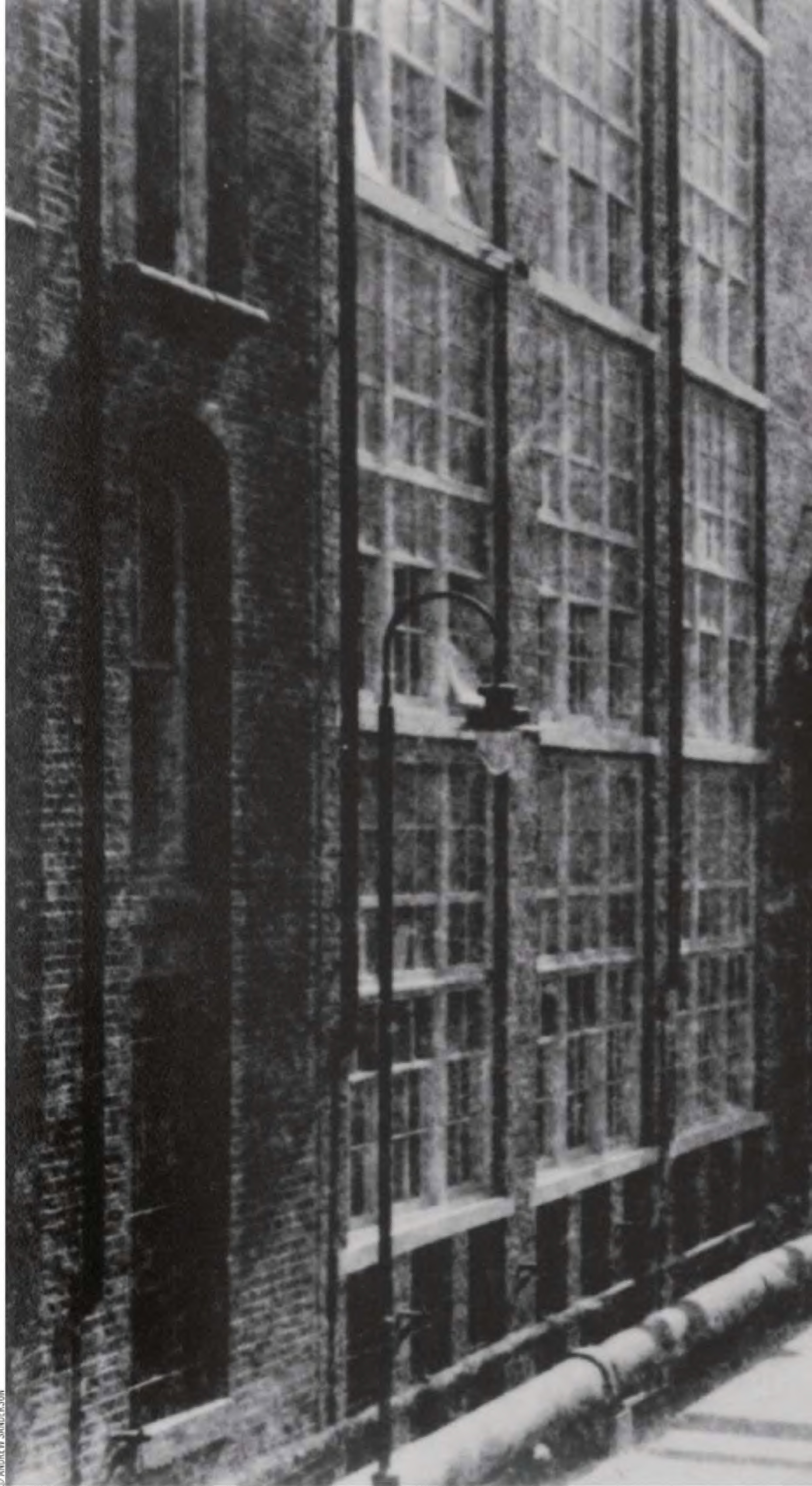
on the composition. They are just seeing what the camera can achieve on a technical level. For that reason, I'm drawn towards alternative processes such as paper negatives and gum printing.

This shot was taken from a bridge looking down onto the canal. From this perspective, at this time of day, the light was in the right place and it happened to coincide with the people you see on the left walking on the pavement. When I showed this picture to some friends they said it made them think of the kinds of German Expressionist films that appeared throughout the 1920s, particularly Fritz Lang's 1927 film *Metropolis*. Once they said that, it was all I could think about every time I looked at the shot.

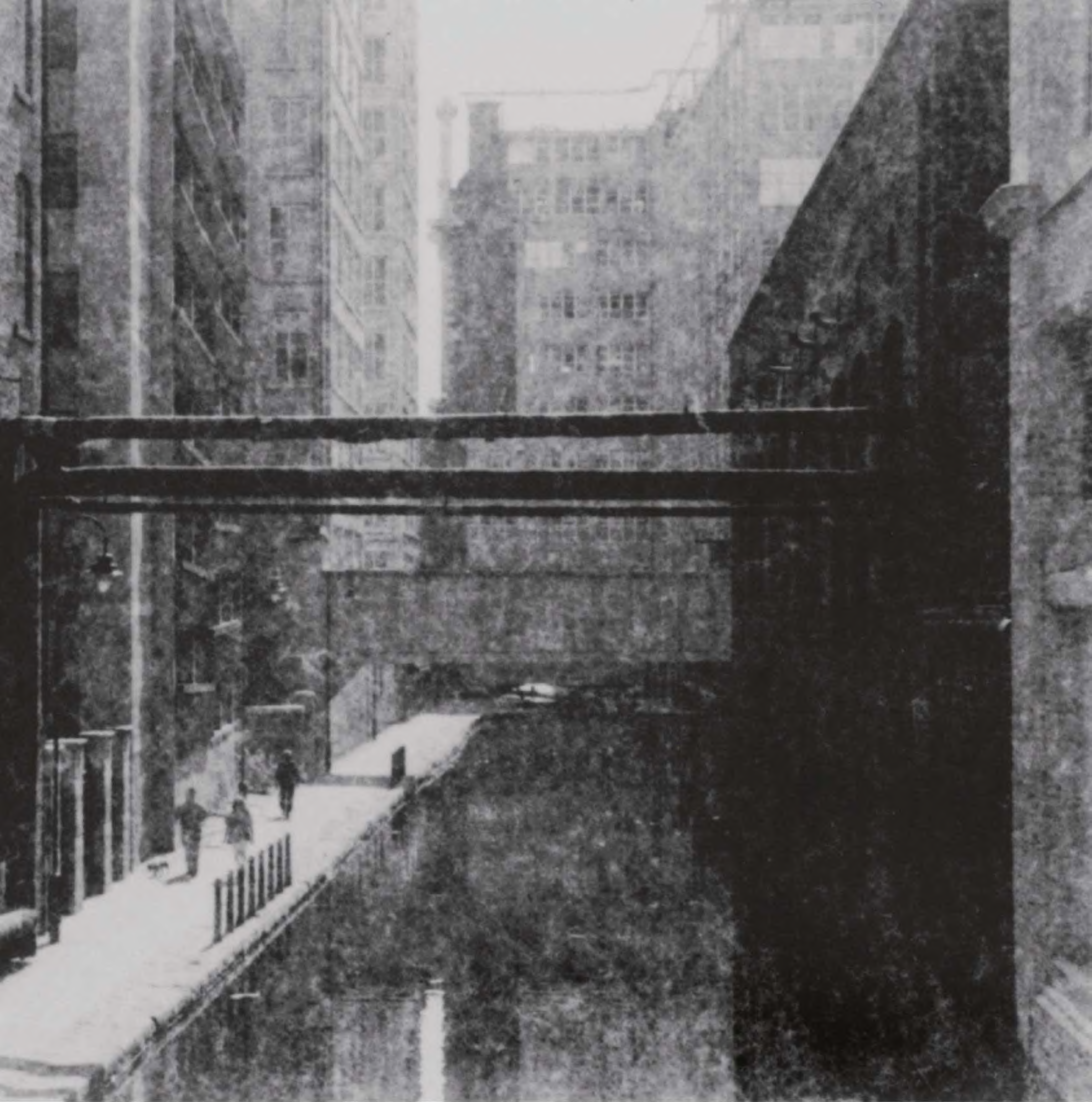
The inclusion of the people on the left

adds a sense of mystery. More than that, it lends the image balance and a kind of symmetry. I could have waited until they were out of the frame, but something crucial would have been lost. In a sense, it would have been empty. When you've got figures walking in a shot, it is always a little tricky to capture them in a way that doesn't make them look awkward. It could be that the legs look a little strange. If you've got three people walking, as in this shot, the timing is crucial. The legs need to be in a good position and each individual needs to be spaced out at just the right distance. If you get it wrong, it takes the edge off the image.

If you look at the gap between the buildings in the distance, there is a vertical



© ANDREW SANDERSON



‘This should be an uncomfortable and oppressive image in many ways, but because of the composition the eye is drawn into it’

line of sky that is reflected in the water of the canal. It's pretty central to the shot and provides a good access point for the viewer's eye. Then you have a cross line where the black pipes stretch from building to building. Again, they're fairly central to the image. On the left-hand side of those pipes is a long, white, vertical line. That provides a balance with the strip of sky and its reflection. There's further balance in the slope of the roof on the right with the windows on the left. All these things are instinctive – it's only in

retrospect that I notice them.

This should be an uncomfortable and oppressive image in many ways, but because of the composition the eye is drawn, quite comfortably, into it. This is something that has to occur naturally when taking a photograph. If you think too much about composition, you're going to miss your shot. It can also mean you become predictable in what you produce.

I'm a tutor at a college teaching photography and every so often my

students will show me an image where they've followed the Rule of Thirds or the Golden Section. I always tell them to forget about that and create something unique, something interesting. There's more to photography than following the rules of composition. I tell people to go into an art gallery and look at some of the beautiful paintings they have there. Look at the composition and notice how the painters don't seem to be following any set rules. There doesn't seem to be any established ideas of composition, so you start to ask questions. Why do these paintings work? How is my eye drawn into the scene? When you've looked at a lot of good work, you'll begin to see your shots from an instinctive level. **AP**

Andrew Sanderson
was talking to
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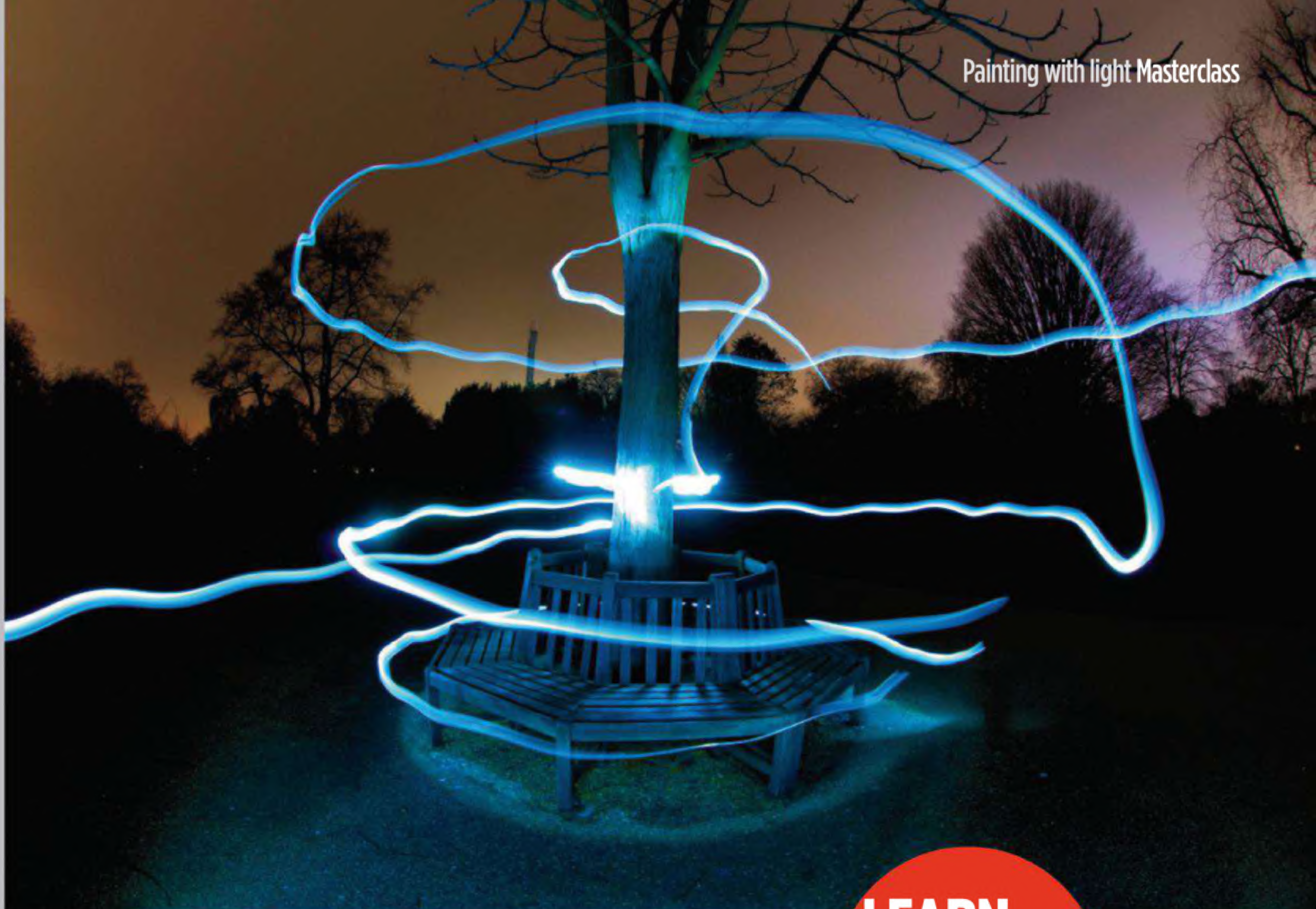
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Light painting

LEARN
FROM THE
EXPERTS

The Amateur Photographer Masterclass with Michael Bosanko

Three AP readers join photographer **Michael Bosanko** in London's Hyde Park to try their hand at the art of light painting. **Oliver Atwell** joins them

YOU WOULD be forgiven for forgetting what daylight looks like in these bleak winter months. As we grudgingly rise from slumber, we throw open our curtains only to be confronted by a still mist of darkness. It's not much better as we leave our places of work. We travel home under the blanket of night reminiscing about the good old days when the sun did a full day's shift. Yet a good photographer is an adaptable photographer, and tonight Michael Bosanko is going to show us exactly what we can do in these frostbitten evening hours.

Light painting is, on the surface, simple. You set your camera to a long exposure and stand in front of the lens with a torch and draw a picture. Yet within this craft there are hidden elements and tricks that will elevate your images to another level.

'Through light painting, you can turn a very ordinary scene into something vibrant,' says Bosanko, as the group sits down for a coffee. 'You're creating something out of nothing. When you're creating these images, you can't see what you're doing until the image appears on the back of your camera. I've been doing this since 2004 and I am still amazed by the results. Most of the time the images will come out as I imagined, but you also learn very quickly that it's not a precise art – the margin for error is huge.'

Often the photographer will have a location in mind before the idea for the light painting is formed. Bosanko will remember locations so he can return there later to create a work. However, just creating a light painting isn't enough – the environmental context must also engage the viewer. This

evening the location is London's Hyde Park. It's an area that offers various pockets of interest and demonstrates that light paintings can be created in any location.

'The most important thing with light painting is to get out there and do it,' says Bosanko. 'There's nothing wrong with planning something on paper, but there's no substitute for experience. You'll learn what kinds of light sources work in different environments. You'll also find out about exposure settings, which is vital when it comes to creating light paintings.'

This evening Bosanko is keen not too push the three AP readers too hard in their creations. The important thing is for everyone to have fun and keep it simple. Light painting is similar to ordinary painting in that the learning curve moves from simple strokes to broad and increasingly complicated creations.

So, with that in mind, the group moves from the warmth of the café and into the black expanse of Hyde Park, armed with cameras, tripods and a whole host of torches.

Top: Using just a single light source, Nick Clark has turned this bench and tree into a vibrant light painting

PICTURE ABOVE: NICK CLARK

Your AP Expert...

Michael Bosanko



Michael Bosanko has been making light art (or light graffiti) since 2004, a process he discovered by accident one evening while shooting in Greece.

He has created many personal projects and has produced work for several clients, ranging from TV commercials, film, company profiles, animation, album covers to private commissions. He has worked all over the world and is based in South Wales. www.michaelbosanko.com

'You need to ensure that the colour balance is correct, otherwise your images will have a strange colour cast that will not be true to the location'

Michel Bewley-Bienvenu



Michel is a freelance cameraman who enjoys landscape and portraits. He uses a Nikon D200 with Nikkor 18-70mm and 10.5mm lenses

Nick Clark



Nick is a BBC business analyst who enjoys photographing live music and light painting. He uses a Nikon D200 with Nikkor 18-70mm and Nikkor 10.5mm lenses

Bec Leonard



Bec is a freelance photographer who uses a Canon EOS 5D Mark III with a Canon 24-70mm lens. Her photographic interests include live music, portraits, film photography and fashion



BECC LEONARD

Light writing

One of the first things you can try your hand at when tackling light painting is writing words. The shapes are simple and it will give you a good idea as to the speed at which to draw and how to expose your shot accurately. Just make sure the letters are the right way round.

The orb

One tool on offer to the group was something that Bosanko referred to as the 'orb'. For this, he taped together two torches that were facing opposite directions. He then secured them to the end of a dog lead. The idea is to swing the torches in such a way that it will create a circle motion, while moving your body 360°. This will create an orb.



MICHEL BEWLEY-BIENVENU



NICK CLARK

Using the environment

Choosing the right environment is the first step when setting out to create your light painting. Once there, it's a good idea to look around and see if there are any elements that can be utilised. Here, Clark has created a simple yet lively image by employing a park bin as part of his scene. The light was created using a series of small LED lights.

THE LOCATION

ONCE the group reaches the first location, the bank of the Serpentine lake, Bosanko says they must first consider some basic principles. The first step is to ensure that the colours of the environment are accurately represented. Bosanko is keen that the readers take full control of their equipment – such as colour temperature, shutter speed and aperture – so nothing, within reason, is left to chance.

'The first thing I do when I set up in a location is to take an experimental shot of the environment,' says Bosanko. 'I'll do that even before I'm thinking about creating a picture. My first thought is to deal with the colour temperature of my images. You need to ensure that the colour balance is correct, otherwise your images will have a strange colour cast that will not be true to the location. More than that, it could mean that the light emitted from your light sources looks wrong. With city locations, you want to set your camera to a cooler temperature – a lower Kelvin.'

This is important advice, because working in a town or

city will mean capturing the tungsten-spill from objects such as buildings, street lamps and passing traffic, and you need to reduce the warm cast.

'It's a different story in other locations,' says Bosanko. 'If you're out in the countryside, or somewhere with limited light pollution, you want a warmer colour temperature, otherwise the image will look too cool and again look very unnatural.'

The next step is to set the aperture, with the group setting their cameras at f/5.6 and their ISOs to 160. If the source lights are not too bright, the aperture can be widened – it's a question of judgement with each new location. However, for the purposes of tonight's *Masterclass*, f/5.6 is more than adequate.

'City locations can sometimes present problems when you're including sky in the frame,' says Bosanko. 'Light pollution can let too much light into your camera so the night almost appears as daytime. If you have this problem, try reducing your ISO or perhaps closing up your aperture by 1 stop.'



MICHAEL BOSANKO

EQUIPMENT CHECKLIST

Camera with wideangle lens:

A wideangle lens will ensure that enough of the surrounding environment is included in the shot
Tripod: As the

exposures can take some time, it's crucial that the camera is steady at all times

Cable release:

This will be used when working in the camera's bulb setting

Flashgun: This can be used in conjunction with colour filters or acetate
Variety of **torches** and light-emitting implements



GETTING THE SHOT

BOSANKO asked that the group bring cable releases with them so they can ensure there is no camera shake when tripping the camera's shutter. This also means they are able to control the shutter while standing within the scene they are photographing. However, he suggests the group do away with the cable releases for the time being and set the camera's shutter speed to 30secs so they can get a feel for what it's like working with a long exposure. Then, once everyone feels confident enough, they can begin working with their camera's bulb setting. With that in mind, the group raises a crucial question – how do you focus on your light source in such dark conditions? Bosanko has a simple method to ensure that their images are sharp.

'Once you know the exact spot you're going to shoot, put an object such as a bag in the area that you're painting,' he says. 'Then, use a torch to illuminate the bag, set your camera lens to autofocus and focus on it. Once the focus is correct, switch your camera lens to manual. It's important to do that because if you leave the lens in autofocus the lens will keep adjusting as it will not see what to focus on.'

It's then that Bosanko delves into his treasure chest of torches. He has spent a long time collecting different types of light-emitting tools, ranging from bicycle

lights to cold-cathode tubes. It's at this point that Leonard explains that her cheap torch is broken and as a result is only emitting a faint light. However, Bosanko points out that working with a faint light source means that you are free to work slower as the light will not be as intense.

The first images that the group attempt couldn't be simpler – a good old-fashioned smiley face. This is important in that it demonstrates how the choice of aperture and the speed at which you draw your picture affects the final outcome. The first image, drawn quickly and steadily, registers perfectly within the camera. However, on the next attempt, drawn much slower over the 30sec exposure, Bosanko shows us that as the light is held in the air longer, the lens accepts more light, meaning that the lines are too intense and dotted with too many starbursts.

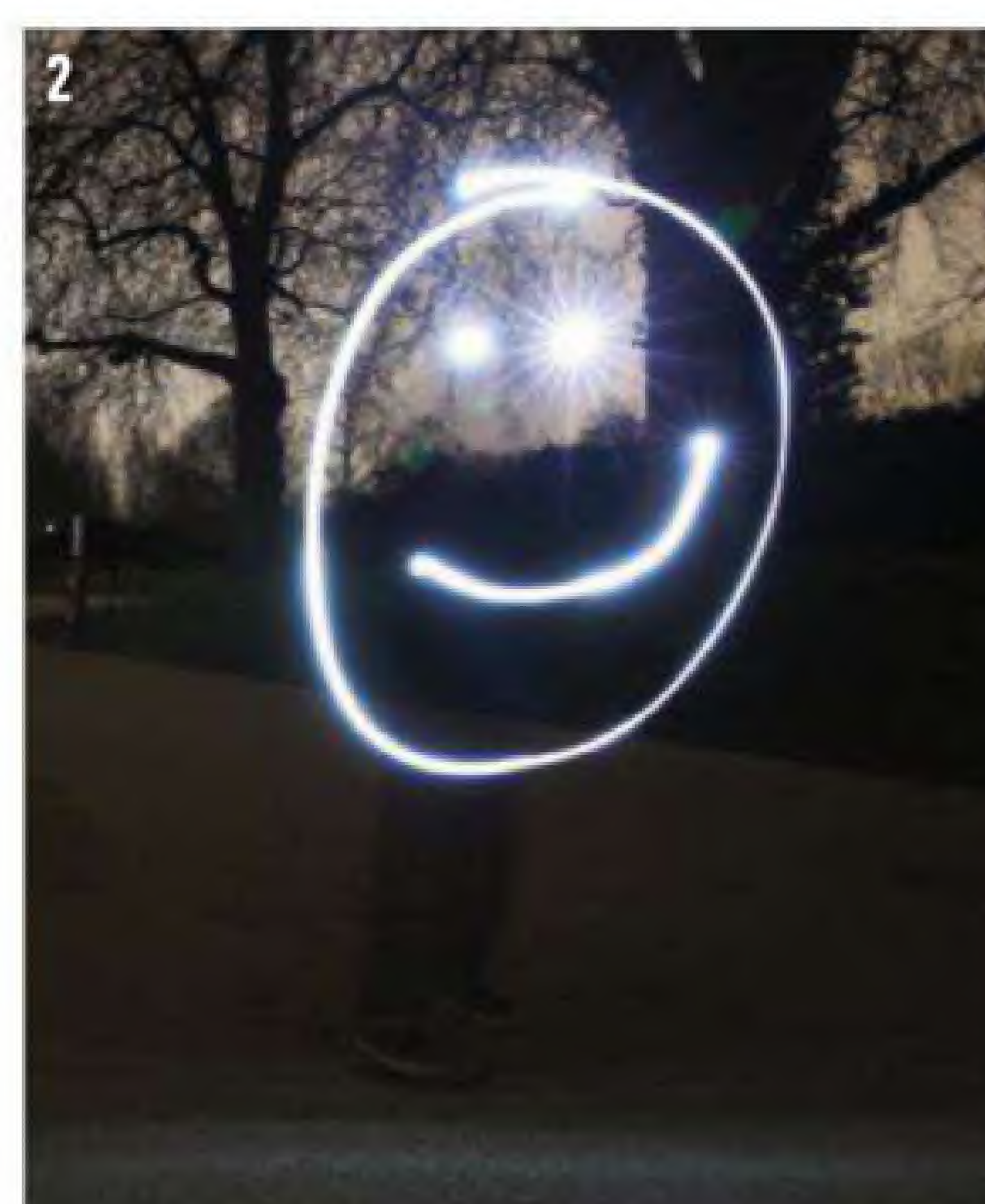
'Starbursts are caused by the shutter blades,' says Bosanko. 'If you open up the aperture, you can reduce the starbursts. That's why if you have a tighter aperture, the starbursts will be more defined. The interesting thing with this is that while we're using the starbursts here to demonstrate a mistake, like most mistakes they can be employed in a creative way once you become more confident with light painting. Sometimes accidents are a virtue.'



MICHAEL BOSANKO

Speed of light

A direct comparison of these two images (both 30sec exposures) shows that the faster you move the light, the more defined the image will be. Picture 1 demonstrates what can happen if the image is drawn too slowly, while picture 2 shows how it will look with faster movements.



MICHAEL BOSANKO

Exploding life preserver

Below: As with the shot of the bin (see page 23), Clark has created a simple image by employing a single torch and an object found on location – a life preserver found next to the Serpentine.



NICK CLARK



MICHEL BEWLEY-BIENVENU



OLIVER ATWELL

Portraiture

Left: Bewley-Bienvenu took this picture by using two small torches – one with a blue filter and one with a standard bulb. Using the camera's bulb setting, he moved around the subject briefly illuminating particular areas. He found that the model, due to the cold temperature, was unable to sit still for long. He solved this by exposing each area of the subject in turn. This guaranteed that each part of the subject was still and exposed correctly.

Focusing

Above: A good trick to focusing is to leave your lens set to manual focus and then utilise your camera's live view function. You are then free to zoom in on the live image and focus your camera manually. This is **Bosanko's** preferred method as he can see exactly what is in focus before firing the shutter.

WORKING WITH PEOPLE

THE READERS then head off in different directions to try their hand at light painting using the various light tools at their disposal. Around an hour later, and after a brief review of the results, Bosanko sets the group on another course of creative thinking.

'Something that I'd like to see from this evening's *Masterclass* is some examples of the crossover between light painting and portraiture,' says Bosanko. 'Take some time to explore the ways in which people can be included within the images. The central issue that you'll find when using people is that no matter how still you think the subject is, there's going to be evidence of movement. There are a couple of things you can do, such as ask the subject to sit on the ground or on a bench to limit their movements.'

Bosanko suggests using a variety of coloured torches to illuminate their models and ensure that the burst of light is very brief. Another option is to use a flashgun with a coloured gel. 'You can light your subject by either standing beside your camera or going into the scene, making sure that you hide the light when you don't want it exposed,' he says. 'That may sound like an obvious thing to say, but many a good shot has been ruined in

this way. Using people in your shots is a really satisfying thing to do. You can create some dynamic images.'

The group then sets off to try to capture images employing other members of the team as models. The results are never less than impressive and demonstrate how versatile light painting is as a creative medium. As the night draws to a close, Bosanko reviews the results and uses the images to make a clear point.

'A light painting needs a place to live,' says Bosanko. 'What I mean is that you treat your photograph as you would any other. You still need an interesting location and a consideration of framing and composition. That is why it's good to look at these images of people, because when you're creating them you have a very central subject and you're creating around that. You have the subject, the location and the light. And that's what you should be thinking about every time you create a light painting.'

On that final note, the group hobbles out of Hyde Park on numb feet and onto the relative warmth of the Tube. Every one of the group agrees to meet up again to put in practice the ideas they are dying to try out for themselves – when it's warmer.

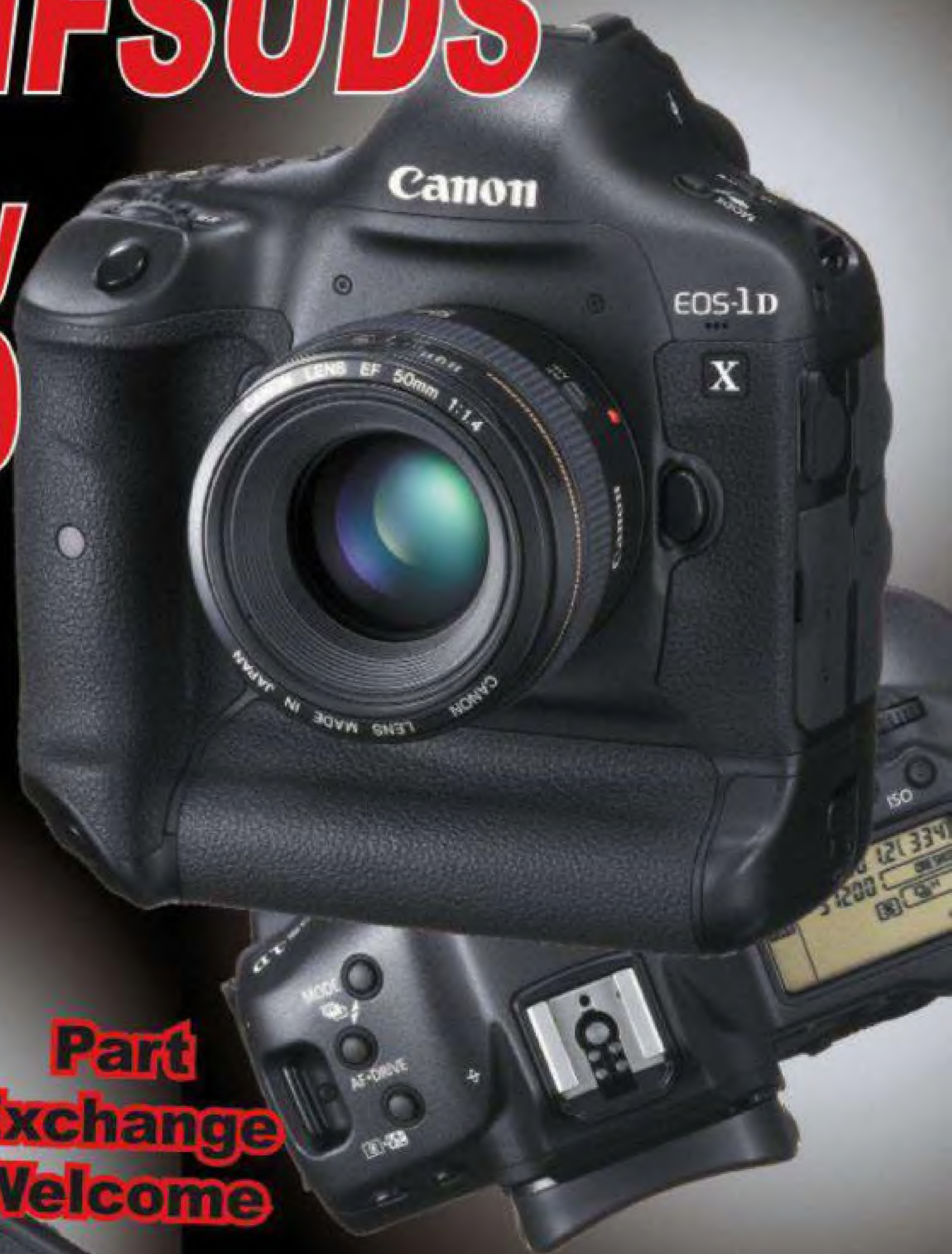
Would you like to take part?

EVERY month we invite three to five AP readers to join one of our experts on a free assignment over the course of a day. The experts include **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Michael Bosanko** (low-light photography) and **Luke Massey** (wildlife). However, our next confirmed *Masterclass* will be with AP's resident photographer **Andrew Sydenham**. If you would like to take part email oliver_atwell@ipcmedia.com for details. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address, daytime telephone number, some words about your work and three or four of your images.

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Through young eyes

For more than 20 years, the **RSPCA** has seen some outstanding photography from up-and-coming animal enthusiasts in its annual Young Photographer Awards. **Jon Stapley** talks to a few of the talented youngsters

THE END of 2012 also marked the end of another successful year of the RSPCA's Young Photographer Awards. With the honours presented and prizes handed out, this prestigious prize has now completed its 20th year of rewarding young people for producing excellent photographs that illustrate their love for animals and the natural world. The competition is open to anyone 18 years of age or younger and aims to stimulate interest in wildlife photography and encourage engagement with the animals around us.

The competition was originally set up in

1990 by the RSPCA's Animal Action team, to celebrate the 150-year anniversary of the charity being granted royal status. The awards were intended to be a one-off occasion, but they proved so popular that the RSPCA made the decision to hold them annually. Since then, the competition has grown into a major event that attracts more than 8,000 entries for its six award categories every year.

It was a tough job for the judges in 2012, who saw images by more young photographers than ever. The panel, which featured professional



Runner-up:
Tolli Myers

Above: Myers' shot, called 'Waiting for Tea', was a runner-up in the Pet Personalities category

Right: Bill Oddie presented the winners with their awards



→ photographers, senior members of the RSPCA and representatives of the event's sponsors, were tasked with whittling down this explosion of talent to just a few names who represented the best of the best.

'It is always a joy to be involved in this competition and see both the young talent and enthusiasm for the animal kingdom shine through,' says RSPCA vice-president Chris Packham, a member of the 2012 judging panel who has been involved almost since the competition began.

For Packham, one of the most rewarding aspects of the competition is seeing great photographs being made with the simple resources that young people can find on their doorsteps.

'A lot of adults feel they have to go to Africa and photograph a leopard or something, but kids do not have these options. Most of them have no choice but to stick to their backyard and, as a result, we see simple but often very beautiful pictures of garden wildlife, like flies, spiders and ants.'

Keen naturalist and fellow RSPCA vice-president Bill Oddie presented the winners with their prizes during a ceremony at the RSPCA offices in Horsham in West Sussex.

As the images on these pages demonstrate, 2012 was an immensely successful year for the competition, and with more young talent flooding in every day, the organisers are confident that this trend is set to continue. **AP**

For more about the RSPCA Young Photographer Awards, visit ypa.rspca.org.uk

Making Life Better

Winner: Amy Wilton

MAKING

Life Better is one of the more challenging categories, with a brief that is very much open to interpretation. Any pet owner would no doubt agree that animals can enrich our lives in countless ways, and for this category the young photographers are challenged to show the judges, through an image and its accompanying caption, an animal that does just that.

This year's top prize went to Amy Wilton, 17, from Hampshire, whose image titled 'My Girl Holly' (below) wowed the panel with its atmospheric beauty and touching story. Wilton had adopted Holly three years previously, then a frightened, underweight dog, and Holly subsequently grew into a loyal friend and constant companion.

'I was photographing my other two dogs as they were running around when I noticed Holly standing next to me watching them,' says Wilton. 'I loved how the light was just outlining her, with the striking colours of the sunset behind her.'

Wilton, pictured above with Bill Oddie, took her image with a Nikon D90. 'Photography will always be a part of my life now,' she says. 'I'm hooked!'

To see more of Wilton's images, visit her Facebook page at www.facebook.com/awiltonphotography.



© FABIANNE PIOLINI-CASTLE

Runner-up: Fabienne Piolini-Castle

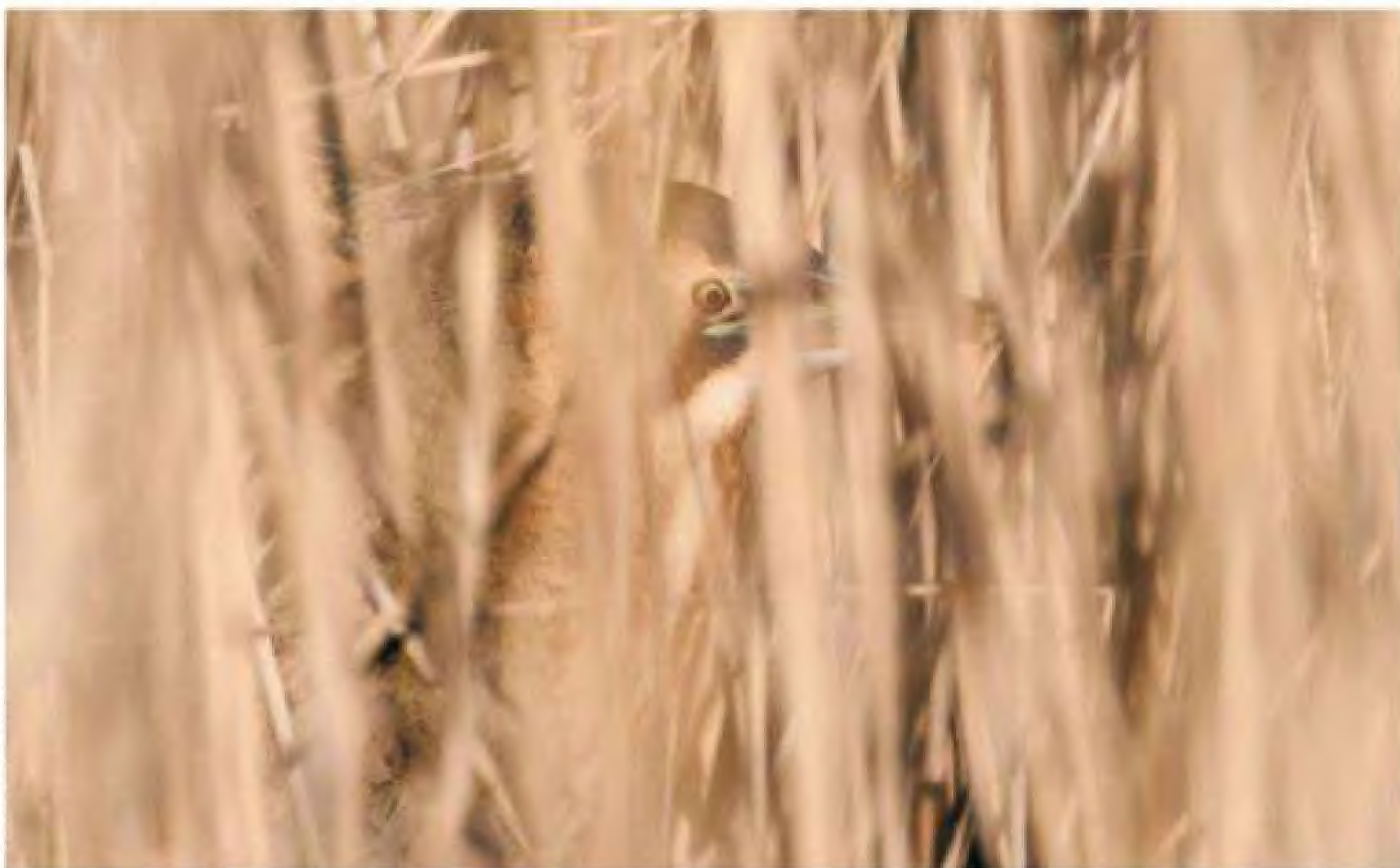
Piolini-Castle's photograph (above) was runner-up in the Making Life Better category. Her image, called 'Smile', was a nice interpretation of the brief and caught the judges' attention immediately



© AMY WILTON



© ALEX BERRYMAN



© OSCAR DEWHURST

Winner: Oscar Dewhurst

London-based photographer Oscar Dewhurst won first place in the YPA's Portfolio category with his images of bitterns (left and below)



© OSCAR DEWHURST

12-15 years

Winner: Alex Berryman

THE 12-15 years category saw some terrifically varied photography of some wonderful subjects, but 15-year-old Alex Berryman's image 'Sandstorm' (above) ultimately clinched the top prize. Berryman (pictured above with Bill Oddie), lives in Hampshire, and spotted the photo opportunity while out for a walk on Christmas Day with his family on the north Norfolk coast.



Berryman's image, which was taken on his Sony Alpha 77, impressed the judges with its contrast of the serenity of the seal with a tumultuous storm.

'The biggest challenge was the immense wind, which meant I had difficulty in simply holding the camera steady,' says Berryman. 'It was, however, the wind that made the image. With the sand being blown across the beach, it was possible to isolate the seal from its surroundings.'

Berryman, who has been taking photographs ever since he picked up a camera in 2009, first got into photography as a means of recording his birdwatching.

'I have always been interested in studying animal behaviour – something that is crucial for wildlife photography,' he says.

To see more of Berryman's images, visit www.alexberrymanphotography.co.uk.



© FRANCIS PRIOR

16-18 years/Young Photographer 2012

Winner: Francis Prior

FRANCIS Prior, 18, from Liverpool, took first prize in the 16-18 years category and overall winner of the RSPCA Young Photographer Awards with his fascinating macro image of a spider's eyes titled 'Through the Looking Glass' (above).

What impressed the judges most about Prior's image was how he managed to take a subject as ordinary as a jumping spider and use innovative techniques to create an extraordinary photograph.

Prior has long been a nature lover, and says he was inspired to get into macro and micro photography after seeing the work of Thomas Shahan on flickr (username: 'opoterser').

'Jumping spiders are my favourite arthropod, and so I knew I wanted to get a very close-up image of one when I got the chance,' he says.

To create the picture, which was shot on his Canon EOS 550D, Prior used a focus-stacking rail

that he and a friend had designed and built.

'The best thing about macro/micro photography is that it gives me, and the world, a chance to see some of the most beautiful and diverse creatures on our planet,' says Prior.

For his prize, Prior (pictured above with Bill Oddie) will be treated to a three-day nature photography break, where he will receive expert advice from award-winning wildlife photographer Danny Green. Prior was also commended in the 16-18 category for another of his photographs: a macro image titled 'Queen of Bees' (below).

To see more of Prior's images, visit his Flickr page at www.flickr.com/photos/sequentialmacro.



© FRANCIS PRIOR

Under 12 years

Winner: Dana Brereton

THE UNDER 12 years category probably best captures the spirit of the awards, proving that great photography is by no means limited to those with technical know-how or years of experience.

This year's winner, Dana Brereton, has managed an incredible achievement by winning first prize in the category at just nine years of age. The judges loved her fascinatingly detailed image of a spider scuttling along a barn floor (below).

'We found it when we were moving stuff to make a new stable for a foal,' says Brereton. 'We moved something out of the way and there it was.'

Although she is only nine, Brereton has been taking photographs for a few years. Unsurprisingly, given her age, she isn't used to the nail-biting tension of competitions, and says she was very nervous about how her photo would be received.

'I was quite relieved!' she says, when she heard the news that she had won.



© DANA BRERETON

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Horia Bogdan Romania

As a biologist, Horia Bogdan's first steps into photography were naturally geared around animals and habitats as a means of furthering his studies. Recently, however, he has found himself more and more drawn to landscapes. 'Ever since I started photography, I've been wanting to travel farther, and to more diverse landscapes,' he says. 'I have even set a goal for myself: to visit a different country every year.' Bogdan hopes that the future will allow him to continue combining his passions for photography and biology, exploring wonderful new places and seeing all nature has to offer. To see more of his images, visit www.horia-bogdan.com.

Geometric storm

1 This image makes great use of complementary shapes in the water and rocks
Canon EOS 60D, 10-20mm,
0.4secs at f/16, ISO 100,
polariser, ND grad, tripod

Mono causeway

2 A long exposure was necessary to give the water a smooth, still quality
Canon EOS 60D, 10-20mm,
30secs at f/13, ISO 200,
polariser, ND grad, tripod



Sunset at the
causeway

3 Bogdan says the real
challenge here was getting a
shot without any people in it
Canon EOS 60D, 10-20mm,
1.3secs at f/16, ISO 100,
polariser, ND grad, tripod

1



2



3



Red squirrel

1 Steven has done a superb job of capturing the squirrel's reflection
Nikon D600, 150-500mm, 1/400sec at f/7.1, ISO 1600, tripod

Kestrel

2 The kestrel looking where the sign is pointing is a great visual touch
Canon EOS 40D, 150-500mm, 1/800sec at f/5, ISO 320, tripod

Blackbird

3 The simplicity of the colour in this image is what makes it really work
Canon EOS 40D, 150-500mm, 1/500sec at f/6.3, ISO 320, beanbag

Shag

4 This frame-filling portrait of a bird at rest is rich with intriguing detail
Canon EOS 550D, 150-500mm, 1/200sec at f/7.1, ISO 400



EDITOR'S CHOICE

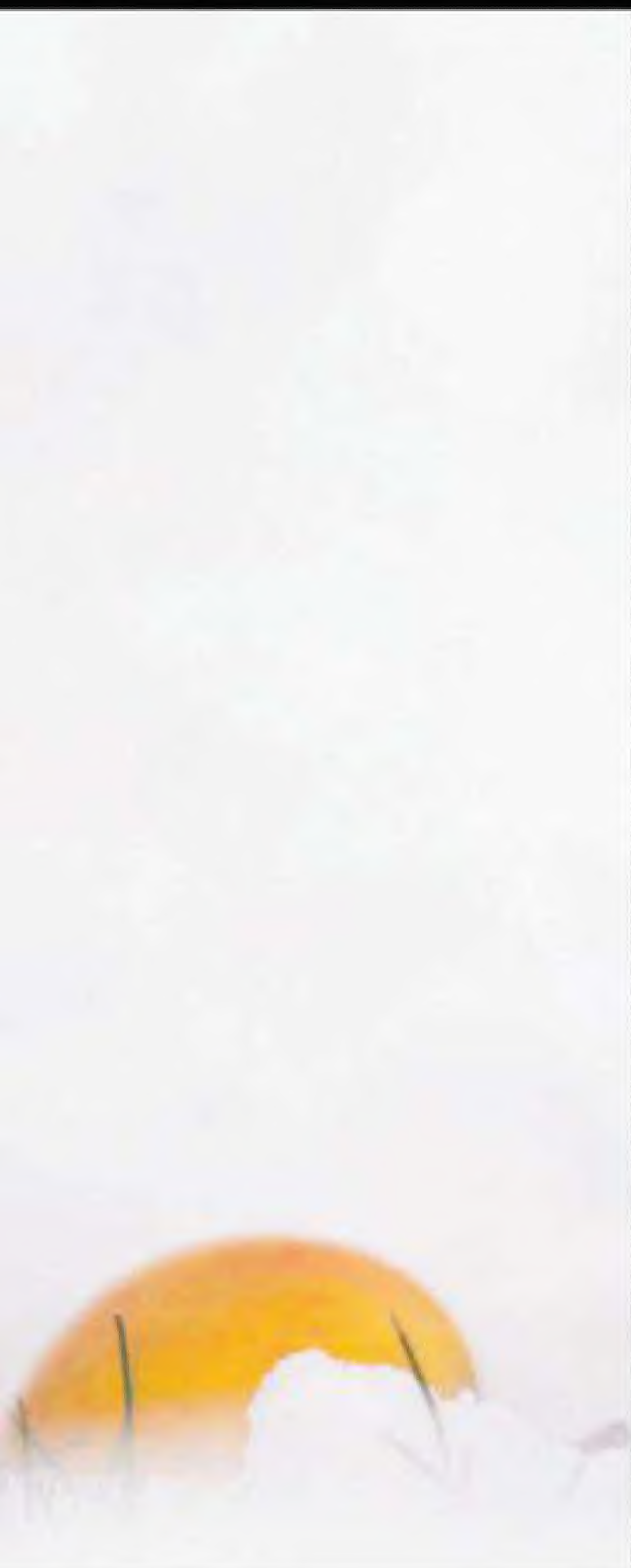
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This is an excellent use of composition to focus our attention on the eye peering out at us. It's a great use of minimal colour and sharp detail on the feathers, too. A great picture – *Debbi Allen, deputy editor*

Steven Fairbrother Derby

Given that photography is an important part of Steven Fairbrother's job as a graphic designer, it was perhaps inevitable that he'd pick up the bug himself. As a lover of the outdoors, he concentrates most on landscapes and wildlife photography. 'I love the impossible hunt for the perfect picture that doesn't exist, but in my head it

might just be the next one I take,' he says. Having invested in a Nikon D800, Fairbrother is ready to explore his recently acquired interest in shooting panoramas. 'I've got the urge to produce a massive stitched print – I'm just not sure of the location yet,' he says. To see more of his images, visit his website at www.fairbrother.me.uk.





Plants and shell

1 Extremely long exposures are one of Nurgaliev's signature techniques, and he has used it well here
Canon EOS 5D Mark II, 24-105mm, 93secs at f/8, ISO 100, tripod, LED spotlights

Tendrils

2 The eye is drawn to the negative space in the centre of this surreal image
Canon EOS 5D Mark II, 24-105mm, 77secs at f/8, ISO 125, tripod, LED spotlights

Dangling shells

3 The long exposure was key to achieving the ghosting effect on the shells
Canon EOS 5D, 24-70mm, 25secs at f/13, ISO 250, tripod, LED spotlights



Ruslan Nurgaliev

Russia

Ruslan Nurgaliev sees his abstract still-life photography as a form of self-expression. 'The conceptual photography has the magic of novelty, contradiction, the absurd,' he says. 'It makes us think, analyse, and we are eager to see it again!' Nurgaliev is influenced by artists such as Salvador Dalí, and he hopes to continue searching for new discoveries and ideas. To see more of his images, visit www.garus.pro.

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AP Appraisal



Expert advice, help and tips from AP Editor Damien Demolder

Original



Burning in



Original



PICTURE
OF THE
WEEK

William Lee We're together

Canon EOS 7D, 60mm, 1/200sec at f/8, ISO 100, flash

THERE is 65mm between the centre of the left and right eyes of the average human being. This space allows each eye to take a slightly different view of the world and, via simple triangulation, estimate distances and coordinate the hands and feet with objects in the world that we need to pick up or kick. This separation also allows us to build a better idea of the construction of the things we look at, and with two offset views we enjoy three-dimensional vision that combines shape, form and depth.

However, our 3D vision isn't always good enough to describe everything we need to know, which is why God gave photographers a sun to create directional light with its accompanying shadows and highlights. Seeing a box lit from one side, it is the shade on one side and the highlight on the other that gives us the clues we need to understand that the box has six sides, not just one.

And what has all this to do with William's pair of frogs? You may notice that it is very difficult to separate the larger frog from the smaller, because there are no shadows to tell our brain that there are two objects in the frame, one behind the other. The issue is that William has used a light that approaches the subject from almost exactly the same angle as the lens and, while there must be shadows somewhere, we can't see them because they are hidden by the subjects themselves. The trick in macro photography, as in almost all types of photography, is to use light that approaches the subject from an angle, so we can see the shadows and the highlights.

All I can do here is increase the tonal differences between the two frogs and try to accentuate the shadows, to give the creatures more form and make the smaller one stand out. I used the Burn tool to gently darken shadows and some midtones on the big frog. I've also cropped in quite a lot to make both stand out more in the frame. The result is far from perfect, but it is a bit better.

In the absence of shadows and highlights that demonstrate form, all our brain has to go on are colour differences to work out what it is looking at. And when those colours are the same for two separate creatures, they blend together to become a single item.

Final edit



These two examples show that even in macro photography we need directional angled light to describe shape and form



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International CES[®] RoundUp

The **Consumer Electronics Show**, held in Las Vegas, has become the new launch pad for photo products as the technologies merge. *Amateur Photographer* was on hand for the latest news

KODAK CAMERA BRAND TO LIVE ON

A KODAK-branded interchangeable-lens camera, called the S1, will be among a series of products that will be launched as part of a licensing deal the company has struck with manufacturer JK Imaging Ltd.

Laura G Quatela, president of Personalized Imaging and president of Eastman Kodak Company, said the agreement will 'focus on functionality that can't be obtained on a smartphone', at 'accessible price points'.

After filing for bankruptcy protection in the US last year, Eastman Kodak announced plans to axe camera production and stop making consumer inkjet printers.

In January, it said it had signed a 'multi-year' agreement with JK Imaging, a US-based company, to license the Kodak brand name for products such as digital cameras, pocket video cameras and portable projectors.

A compact system camera will be part of JK Imaging's 'portfolio', confirmed Dennis Olbrich, Eastman Kodak general manager for Film Capture, Paper and Output Systems in an interview with AP at the Consumer Electronics Show (CES) last month.

A 52x zoom bridge camera, a wireless projector and 'waterproof' sports-targeted compacts are also on the cards, said Quatela.

Asked if Kodak will give direction to JK



Kodak's Laura G Quatela and Dennis Olbrich to keep the brand 'relevant'

Imaging on camera development as part of the licensing arrangement, Quatela said: 'It's a collaboration. But we are not directing them and don't intend to.' Rather, she added, Kodak will serve as 'curator of the brand'.

'This is meant to be a light touch [partnership]. We are not re-entering the business of making cameras. We put a lot of thought and time... in selecting a partner...'

Olbrich told us that 'quality checks' and 'portfolio planning' have been built into the licensing process. 'This was one of our two largest suppliers of cameras, we have a long history,' he added. 'It's not that we get the brand out and they just run with it and do whatever they want...'

The new Kodak-branded cameras will be made in China, as were previous Kodak compacts. They are due to go on sale in the US and Latin America in the second quarter of this year, with European availability expected to follow.

JK Imaging is not among the firms to have recently bought more than 1,000 Kodak imaging patents. The consortium of 12 buyers includes Google, Apple and Facebook. They also reportedly include Samsung Electronics and Fujifilm Holdings.

Meanwhile, at the time of writing, Kodak was set to formally invite bids for its Personalized Imaging business, which includes its paper and film divisions, at the end of January as a condition of a deal in which it recently secured £500m in 'emergency funding' from lenders.

'We have offered all those assets for sale, including manufacturing facilities,' said Quatela, who explained that Kodak intends to keep the brand 'relevant' on the consumer side. 'Bidders are entitled to bid on whatever they wish. If they'd like one roll of film, they can bid on that or they can bid on the whole package.'

Kodak hopes to receive bids on the whole business, rather than having to negotiate over a piecemeal sale, as part of its planned exit from bankruptcy in the 'first half' of 2013.

News on how Kodak plans to exit bankruptcy will appear in a future issue.



Hand-crank power on the go

Eton has launched a hand-crank charger called the BoostTurbine2000 that uses a hand turbine to charge its own 2000mAH lithium ion cell, which can then be used to charge a camera or phone battery if the device accepts micro-USB or standard USB charging. The company also has a solar-powered charger called the BoostSolar, which has a 5000mAH battery that is said to take 5-6 hours to fill and could recharge a standard 1200mAH camera cell up to four times. The BoostTurbine2000 will cost £50 and the BoostSolar, which is due in the autumn, has a US price of \$100. Visit www.nevadaradio.co.uk.

TVS AND TABLETS FOR PHOTOGRAPHERS

CES SAW a host of new tablet devices capable of displaying photographs and photographers' portfolios, while the big-screen TV market seems to be joining the march for living-room viewing and editing. Panasonic announced some stunning 4K-resolution 20in professional tablet prototypes that were running Photoshop, and an electronic pen (see picture) that allows owners of the forthcoming Smart

Viera plasma HD TVs to write and draw on displayed images that can then be saved to a memory card or a tablet. Samsung also showed a new Windows 8 monitor, the Series 7 SC770, featuring 10-point multi-touch with drawing features, while Wacom introduced the 24in Cintiq 24HD graphics monitor that is compatible, via touch and pen, with picture editing and digital illustration software programs.



PENTAX MX-1 BUILDS ON PAST GLORY

SITTING proudly on the Pentax stand at CES was the company's new MX-1 advanced compact camera. The camera's name derives from the original Pentax MX SLR, which was released in 1976, but it borrows more than just its name from the past. The MX-1 features brass top and bottom plates with a silver or black-paint coating that will wear away over time to reveal the brass below, just like a classic camera. However, beneath its classic design the MX-1 is all-digital, featuring a 12-million-pixel, backlit, 1/1.7in (7.6x5.7mm) CMOS sensor that enables both JPEG and raw (DNG) image capture.

We have seen numerous compact cameras use a sensor of this size and resolution, including the Olympus XZ-2, and it is likely that the MX-1 has the same core sensor. Interestingly, the 6-24mm f/1.8-2.5 lens of the MX-1 has the same specification as the lens of the XZ-2. It offers a 28-112mm equivalent field of view as a lens on a full-frame camera.

Despite using a compact-camera-sized sensor, the MX-1 is not exactly small. Measuring 60x122.5x51.5mm, the MX-1 is far larger than the current market leader, the Sony Cyber-shot DSC-RX100, which has a larger sensor and measures



59x102x36mm. In fact, the MX-1 is only slightly smaller than the Leica X2 (69x124x52mm), which features a far larger APS-C-sized sensor. With so much

The retro-styled Pentax MX-1 is due out in February, priced £399.99

competition in the advanced compact camera market at the moment, it will be interesting to see how the MX-1 fares when we put it to the test.



POLAROID CSC USES IN-LENS IMAGE SENSOR

POLAROID'S forthcoming IM1836 Android compact system camera will have its imaging sensor in the rear of the system's lenses, according to a spokesperson at CES. Representative Dan Capawana says Polaroid designers are using this system to protect the image sensor after seeing consumers put lenses and bodies in bags and pockets without caps and covers. 'This is to keep dust and grit off the sensor, as it will be safely inside a sealed lens unit and out of harm's way,' said Capawana.

Only one lens was on show on the stand, a 10-30mm, but Polaroid expects to launch a total of five new focal lengths by the end of the year, including a pancake lens.

The company will also provide adapters to allow Pentax K and micro four thirds lenses to be used. After some discussion it was established that adapters would have their own sensors, as third-party lenses would obviously be sensorless.

The current 10-30mm lens uses an 18-million-pixel sensor that is 'smaller than micro four thirds', and Capawana believes the same unit will be used in forthcoming lenses. The IM1836 is expected to be released in the US in March, priced around \$399.

DINO-LITE RELEASES EXTREME DIGITAL MACRO

MACRO specialist Dino-Lite was demonstrating a new USB-powered close-up unit at CES that allows users to achieve magnifications of up to 200x. Tethered to a computer or laptop, the collection of microscope heads provides a live view of the subject on the screen, leaving the operator to remotely capture images or movies and save them to a hard drive. Designed originally for science and industrial inspection, the most advanced model, the AD7013MTL, has a 5-million-pixel sensor and produces images measuring 2592x1944 pixels from a working distance of 5-15cm and at magnifications of 20-90x. Costing just over £700, the AD7013MTL has an all-metal body and comes with a built-in switchable LED ring light. See www.dinolite-uk.com for more details.



Samsung boosts NX speed • 4x processor • No raw delays • Lightroom 4 bundled

SAMSUNG AT CES 2013

A MORE powerful image processor and a hybrid AF system that features on-chip phase detection are the keys to a new much faster NX system, according to the manager of Samsung's sales and marketing team in Korea. Speaking to *Amateur Photographer*, Mr Nyunwoo Nam (pictured right) said the 105 phase-detection AF points on Samsung's new 20.3-million-pixel sensor make the focusing times of the forthcoming NX300 35% faster than the previous contrast detection-only system in the NX range.

'We now combine on-sensor phase detection, with a wide base of 81% of the sensor width, with 24 contrast-detection AF points to produce an AF speed of 0.08sec,' said Nam. 'In addition, our new more powerful image-processing engine, DRiMe IV, allows us to process out noise more effectively, increase our maximum ISO setting to 25,600 and to reduce the time it takes to save raw files to the memory card.'

4X FASTER

Previous NX cameras have been criticised for the length of time controls are locked while raw files are processed and saved, but the 4x faster DRiMe IV engine is said to eliminate those delays, making it possible to access the camera immediately after shooting. 'Shooting speeds are improved,' says Nam, 'and the NX300 can achieve



Samsung's new NX300 will feature a much faster NX system, with improved shooting speeds and quicker focusing times

8.6fps. We have also reduced the size of our raw files from 35MB to 30MB with more efficient compression to ensure they are cleared from the system more quickly.'

Other features include a new top mechanical shutter speed of 1/6000sec that will help users make the most of wide-aperture lenses on bright days, and dual-band 2.4/5GHz Wi-Fi that should allow faster and more stable transfer of image files from the camera to the network or a smartphone/tablet.

BETTER WIRELESS

Samsung has streamlined its wireless operations to make connection easier. The NX300 has a capacitive touchscreen keyboard for easier password entry, and the camera can send images directly to a Wi-Fi-enabled device, such as a tablet or smartphone, even in the field, with full-resolution JPEGs said to transfer in 3secs.

Nam indicated that the company is working on a range of premium zoom lenses with fast and constant maximum apertures, and that higher pixel-count sensors were also on the drawing board. 'We have to find the right balance between pixels and noise in sensor performance,' he said.

The NX300 is due to go on sale in early March, priced £599, and will be bundled with a full version of Adobe Lightroom.

LCD SHUTTERS FOR 2D/3D LENS

SAMSUNG'S new 45mm f/1.8 2D/3D lens uses a pair of active LCD shutters to sequence between left-eye and right-eye views to record a pair of images that are combined into a single Multi Picture Object (MPO) 3D file. Suitable for both still and motion-picture use, the shutters operate at 60fps, according to Samsung optical engineer Jaekyu Shim, capturing 30 images from each side of the lens.

'When you switch to 3D mode, a module inside the lens slides a pair of rectangular LCD shutters into the optical path,' explained Shim. 'As a 10-Volt charge is passed over them alternately, each shutter goes black, allowing light from only one side of the lens to reach the sensor. In still photography, "shutter" time is 16.7 milliseconds or 1/30sec for each side of the exposure, so the lens is better for subjects that are not moving too quickly.'

Shim also explained that when the LCD shutters are 'clear', they reduce the brightness of the light by 72%, and with



the reduced light path the effective aperture value of the lens falls from the maximum f/1.4 to f/6.5 – or a reduction of T6. As the entry points for left-eye and right-eye views are quite close together, Shim advises that the best effects can be had with a subject 2–5m from the camera.



Samsung optical engineer Jaekyu Shim with the new 2D/3D lens

Only the new NX300 is compatible with this new lens, and as compatibility is a matter of processing ability it won't be possible to make older models work via a firmware update alone.

The price and availability of the lens have not yet been announced.



FUJIFILM X100S AND X20 GET LENS MODULATION

ONE OF the most impressive features we saw at CES was Fujifilm's new Lens Modulation Optimiser that features in the company's X100S and X20 cameras. Speaking to AP, Hiroshi Kawahara, Fujifilm's operations manager for the Electronic Imaging Products Division, explained that the optimiser can overcome the optical limits of a lens by compensating for the aberrations generated by the compact lens construction and the physically tiny aperture diameter in small-sensor imaging systems. The Lens Modulation Optimiser is a firmware-based application that cannot be switched off, but as it only works on JPEG images users who want to avoid it, or see the difference it makes, can compare

JPEGs with raw files. Fuji's great boast is that it goes way beyond the standard chromatic aberration and curvilinear distortion corrections that are found in most cameras.

By analysing the particular properties of the lens across all aperture settings, focal lengths and focus distances, the optimiser can adjust JPEG images to improve blurred areas at the edges of an image, or blurring caused by diffraction. 'Diffraction can be almost entirely compensated for, and other types of distortion can be reduced,' explained Kawahara. 'The Lens Modulation Optimiser makes the biggest difference when shooting at f/16 on the X100S and at f/8 on the X20'. Chromatic aberrations and curvilinear distortion are also corrected, but



AP's technical editor Richard Sibley tries out the new Fujifilm X100S at the camera's launch

LOWEL UNVEILS HANDHELD TUNGSTEN SPOT

LIGHT manufacturer Lowel is set to introduce a handheld tungsten spotlight that can run on mains power or batteries, and which has a maximum output of 380 candle-power at 5ft.

The Lowel GL-1 will cost \$800 and is aimed at social photographers who need a powerful and portable light source to pick out a subject or lighten a deep shadow.

Capable of running for 45-60mins on its NiMH removable cell, the light is dimmable, comes with a 82mm filter thread for daylight correction filters and can produce a maximum 8ft even circle through its built-in Fresnel screen at a distance of 5ft.

Pictured with the GL-1 are Dan Waite (left) and Russ Abelein from Tiffen, Lowel's distributor. For details go to www.lowel.com.



KENKO REVEALS FLASH METER

KENKO has released details of its new Kenko KFM-2200 flash meter, which displays measurements in lux values and offers an illuminated LCD screen for use in low-light conditions. Combining an invercone reading option with 1% spot reflective metering, the new meter can average up to nine readings taken from continuous or flash-type lighting sources. Capable of operating in brightness levels between -2 and 24.5EV, the meter can display apertures from f/1 to f/128.9.

The meter has a list price of \$600 in the USA, but it is unclear whether the flash meter will be released in the UK.

using similar corrections to those found in other cameras.

These latest cameras use a new analogue-to-digital converter and a new process that Kawahara claims impacts on both noise performance and processing speeds. 'Our new processor is twice as fast as the previous models, so saving to the memory card, in-camera processing and start times are greatly reduced,' he explained. 'The X100S and X20 now take just 0.5secs to start up instead of 2secs, and we have reduced dark-noise levels by up to 30%. This noise improvement effectively gives users an extra 1EV of sensitivity.'

The sample images shown to AP certainly showed a big improvement, which was particularly noticeable at the edges of the image.

Kawahara also demonstrated Fuji's new split-image digital focusing aid, which is offered as a manual-focusing option in the X100S. The system uses the green-pixel phase detection AF sensors that are built into the imaging sensor to create four horizontal lines of offset images across the screen. This is a magnified view, and as it uses pixels with a single colour filter each appears in black and white. As the user turns the focusing ring on the lens, the four images shift either closer together or further apart. 'This system makes manual focusing much more accurate,' said Kawahara, 'especially at closer distances. Our manual-focus range is now 21cm to infinity.'

Both the X100S and X20 should be available at the end of March, when we will be able to test the Lens Modulation Optimiser feature thoroughly to find out exactly how much difference it makes to overall image quality.

Sony launches 13MP smartphone

It was difficult to avoid the huge number of mobile-phone-related products at CES, but one phone that did stand out is the new Sony Xperia Z smartphone with its 13.1-million-pixel backlit Exmor RS sensor. Sony states that the phone's camera will offer 'highly detailed shots with low noise – even in challenging lighting conditions'. As Apple has used Sony sensors in its products in the past, the new 13.1-million-pixel sensor may also be seen in the next generation of Apple iPhones.



ASTRO TRACKER

SIGHTRON Japan Inc has introduced a miniature astro-photography automatic turntable for photographers who use small cameras for their starscape pictures. The Nano Tracker fits between a tripod head and the camera, and follows objects according to the mode set by the user. Tracking can be achieved in sidereal, sun or moon modes, with settings for both northern and southern hemispheres, and speed adjustments of 0.5x–50x.

The Nano Tracker has a 2kg maximum load capacity and takes three AA batteries. It is expected to cost \$499. Visit thkphoto.com for details.



MEMORY BOOST FOR LEXAR AND SANDISK

BOTH Lexar and SanDisk used CES as an opportunity to launch a number of new flash memory products, the most important of which is perhaps Lexar's XQD cards. Currently the only camera to use the XQD format is the Nikon D4, but given that Sony is the only other company to make XQD cards apart from Lexar, it is likely we will soon see the format used in other cameras. Adam Kaufmann, product marketing manager for Micron Technology, which is Lexar's parent company, said that the XQD format had been 'designed with photographers in mind, as they prefer something tough and more substantial than an SD card'. The Lexar Professional 1100x XQD cards will cost £227.99 in 32GB and £431.99 in 64GB (pictured above right with the 256GB 600x SDXC UHS-1 and 32GB Micro SDHC UHS-1 cards), and the XQD USB 3.0 reader will have an SRP of £33.99. They will be available shortly.



Meanwhile, SanDisk spoke to AP about the forthcoming Cfast 2.0 format cards. Susan Park, director of Retail Product Marketing, told AP that although the new cards were physically the same size as CompactFlash cards, they use a different connection. As such, the cards wouldn't be backward-compatible, nor would it be possible to use CompactFlash cards in cameras designed for Cfast 2.0 cards.

NEW DOMKE BAGS SET FOR UK DEBUT

DOMKE used CES to showcase its 'next-generation' camera bags, with improvements including a Velcro fastener that can be silenced when the photographer needs to work quietly.

Domke's creative director Patty Canton (pictured right) told AP that the Journalist, Metropolitan, Visionary and Explorer series bags include a Velcro 'Quiet System'.

Canton explained that this could be useful if, for example, a photographer wants to operate in silence at a press conference.

New features also include expandable PocketFlex pockets, GearProtex dividers and a reversible rain cover that doubles as a reflector.

Photographers can customise the bags to suit their needs.

Canton explained that Domke interviewed 457

photographers for tips on how the US-based manufacturer could improve their bags.

The bags were first shown at the PDN PhotoPlus Expo show in New York in October 2012.

Prices and launch dates have yet to be announced, but AP understands the bags are likely to go on sale in the spring.



SIX OF THE BEST

AP Testbench

Twice a month we test six of the best accessories on the market. Here we take a look at ball heads

Ball heads

As one of the most popular types of tripod head, the ball head comes in many varieties. We test a selection of the best 'regular' ball heads available

Benro B1+PU50

Street price around £120

www.kenro.co.uk

Benro heads have a long-established reputation for great quality, and the B1+PU50 is built to a high standard. The firm proudly claims a drift angle of less than 0.1% once the head is locked off – which is essential for accurate composition – and in use this appears to be the case with no discernible drop-off. The ball is easily locked by using the large wheel-type knob, although there is no separate friction control. With four spirit bubbles, it is possible to check level shooting from a number of positions. At 360g this is a lightweight head, yet it can still support up to 10kg. It may be the most expensive head in the group, but it is very impressive.



Gitzo GH1781QR

Street price around £240

www.gitzo.co.uk

Gitzo heads have a long-established reputation for great quality, and the GH1781QR is built to a high standard. The firm proudly claims a drift angle of less than 0.1% once the head is locked off – which is essential for accurate composition – and in use this appears to be the case with no discernible drop-off. The ball is easily locked by using the large wheel-type knob, although there is no separate friction control. With four spirit bubbles, it is possible to check level shooting from a number of positions. At 350g this is a lightweight head, yet it can still support up to 10kg. It may be the most expensive head in the group, but it is very impressive.

BEST IN THE GROUP



Novoflex MagicBall 50

Street price around £200

www.novoflex.com/en/home

The Novoflex MagicBall 50 has been on the market for more than ten years. It has a unique design where its head moves around the ball, while all other designs work the other way round. A key benefit is that the head has a greater range of movement. At 610g, its weightiness indicates how solid the head is,

though it is compact with a scratch-resistant surface. There is a single lever that features a tension switch, locking the head off with minimal drift. This is the only head that does not use a separate plate, with the camera secured to the built-in screw. The MagicBall 50 is the middle of three models, with a load capacity up to 7.5kg. Its high quality does come at a cost, however, as it is the second most expensive head on test here.





Manfrotto 055 with Q2 quick-release plate

Street price around £140

www.manfrotto.co.uk

At 920g, the Manfrotto 055 is the heaviest head in this group, and the largest. Made from magnesium, it is marketed by the company as an ideal companion to its 055 carbon-fibre tripod. The curved design of the knobs for locking the ball and pan enable an easy single-motion turn and secure lock. Manfrotto has revised its quick-release tripod plate design, and the Q2 is a notable improvement on the less secure designs of the past. It works by loosening the plate and then pushing beyond the back-up catch for full release. The company introduced its 'unique' 90°-100° portrait angle selector for precise control over these shooting angles. This is a good head, but it does feel large.



Hähnel BH-40

Street price around £27

www.hahnel.ie

Like most other heads in this group, the BH-40 uses an Arca-Swiss-style plate-and-lock system, but it also has a stopper that acts as a back-up. Unsurprisingly, given its low price, there are few 'frills' on the BH-40. It does not have a spirit level or friction control on the ball's locking knob. Also, its surface is easily scratched and the head has the lowest load capacity at 5kg. However, the BH-40 is a compact head and locks off tightly after a few turns of the knob. This is far from the best head in the group, but it is competitively priced and does the job for a mid-sized DSLR with standard zoom lens attached.

**BEST
BUDGET
HEAD**



Vanguard BBH-200

Street price around £153

www.vanguardworld.co.uk

Vanguard has introduced several improvements to its latest BBH series, with the BBH-200 the mid-sized version of three new models. It has an impressive maximum load capacity of 20kg, a compact head and is lightweight at 530g – its body has been stripped down to reveal more of the single-piece magnesium ball. Once locked off, there is just a minor drop-off for front-heavy kit. Vanguard introduced its unique Rapid Level System with this series, which is controlled via the orange switch and can lock off the head at a precise 0° angle. In its vertical position, the head rests at 90° once locked off, which is another handy compositional tool. There is a spirit level for both angles to ensure a level position. All in all, this is an innovative and precise tripod head.



FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nissin MG8000 Extreme and Nissin Power Pack PS300

We test Nissin's MG8000

Extreme flash unit, which has a GN of 60m @ ISO 100 and is claimed not to overheat. Also in the test is the company's Power Pack PS300, which improves flash recycle times and significantly boosts the number of flashes from a charge

AP 16 February

Canon EOS 6D vs Nikon D600

We compare two competing entry-level full-frame DSLRs, from Canon and Nikon, to find out how they differ.

AP 16 February

APS-C DSLR kit lens upgrades

We look at why you should upgrade your kit lens and what options are available

AP 23 February

TESTBENCH: SIX OF THE BEST

Six of the best single-strap 'messenger'-style bags are put through their paces in our two-page test.

AP 23 February

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Nikon D5200

It is compact and beginner-friendly, yet the **Nikon D5200** has the spec of an enthusiast-level DSLR, packing a 24.1-million-pixel sensor, 39-point AF system and articulated LCD screen

Tim Coleman
Deputy technical editor



WHEN Sony announced the inclusion of a 24.3-million-pixel, APS-C-sized CMOS sensor in its Alpha 77 and NEX-7, we anticipated that the likes of Nikon would follow suit. These expectations were met, but somewhat surprisingly via the 'upper-entry-level' Nikon D3200 DSLR, rather than an enthusiast-level model like a D7000 or D300S replacement. Neither enthusiast-level model has materialised yet, and instead the 24.2-million-pixel D3200 has been flying the flag for Nikon's APS-C models. Now the firm has included a refined version of this sensor in its next model up, the D5200.

Nikon insists that the 'upper entry-level'

D5200 does not replace the D5100, just as the D3200 does not replace the D3100. This being the case, the Nikon DSLR line-up is looking a little crowded. The company hopes to have a model for every budget in its DSLR range, and this now appears to be the case, with the D5200 being in the next price bracket up from the D5100.

The D5200's body is almost the same as that on the compact and lightweight D5100. These are the only DSLRs from Nikon with an articulated rear LCD screen. What we have come to expect, though, is that the technology from previous-generation models is passed down the line, and the D5200 takes aspects such as its AF and metering systems from the D7000. So, while their bodies may be similar, there are several differences between the D5200 and D5100's specifications. The newer camera should match the D7000 for performance and exceed its image quality, which is very appealing.

AT A GLANCE

- 24.1-million-pixel, APS-C-sized CMOS sensor
- ISO 100-6400 (extended to ISO 25,600)
- Expeed 3 processor
- Articulated 3in, 921,000-dot LCD screen
- 39-point AF system
- 2016-pixel RGB metering sensor
- RRP £719.99 body only

FEATURES

The Nikon D5200 can be described as a camera with the performance to satisfy an enthusiast in a body that is designed for the beginner. There is little in the new model that we have not seen before in other Nikon DSLRs, but what the company has done is bring together the high-end performance of the D7000 and a high-resolution sensor like that in the D3200, all in the compact and beginner-friendly body of the D5100.

With a 24.1-million-effective-pixel sensor, the D5200 has an output that is virtually the same as the D3200 and some enthusiast-level Sony models. The 6000x4000-pixel output produces prints at 20x13.3in with the pixel output set to 300ppi, which is larger than A3. Full-resolution raw-file sizes are 36MB, while JPEGs are 15MB. If the image size is too large, the 24.1-million-pixel resolution can be reduced to 13.5 million pixels (medium) or 6 million pixels (small).

Nikon insists that the sensor in the D5200 is revised from the one used in the D3200, although when comparing like-for-like images it is difficult to see much difference between the two units. However, the D5200 has extended ISO settings up to 25,600, while the D3200 only

FEATURES IN USE

WU-1A WIRELESS MOBILE ADAPTER

THE NIKON D5200 does not feature built-in Wi-Fi, but is compatible with the WU-1a wireless mobile adapter. This device is tiny – roughly the size of a thumbnail – and attaches into the A/V out port on the side of the body. It is powered by the camera and connects it to a smart device via the (free) wireless mobile adapter utility app. It is compatible with smart devices operating on iOS 5.1 and Android OS 2.3 or later.

Once the software is downloaded to the smartphone or tablet, it offers some useful functions. The main menu has four options: use the camera to take pictures; take pictures remotely; share pictures; and download pictures from the camera. Share pictures provides a direct link to social-networking sites for images already downloaded. Accessing pictures on the card to download them is a little slow, but once this is done then sharing is speedy. A minor niggle experienced on the Android smartphone used in this test is that the app does not 'close' when not in use – it remains active. Load a picture into Instagram, for example, and this same picture will come up for editing every time Instagram is started up again.

Selecting the option to take pictures remotely turns the smart device into a remote live view, with control over the camera's shutter, in line with the focus mode selected on the camera. Having recently used Canon's EOS remote app with the EOS 6D (which does have built-in Wi-Fi), it is clear that the handling and functionality of Nikon's app just cannot compete. The Nikon version lacks the speed of use and there is no control over the camera's exposure. While the app is useful, there is plenty of room for improvement.



From a direct comparison between a JPEG and a raw file, it is clear that shooting in raw provides the crispest detail

goes up to ISO 12,800. Furthermore, the D5200's video-recording capabilities have been enhanced to a 60fps record rate.

Like the D3200, the D5200 uses Nikon's latest Expeed 3 processor. Its processing power enables a 5fps shooting rate in the continuous high drive mode for full-resolution files. In raw format, the burst is a modest six frames, but in JPEG format it is up to an impressive 100 frames, which covers a period of 20secs.

As in its predecessor, shooting modes in the D5200 include 11 scenes and seven creative effects, with each menu on the shooting-mode dial quickly navigated via the rear dial. HDR mode is available in JPEG format only, and comes in three levels of strength or auto. Using a tripod is best when using HDR mode because the exposure values are captured over consecutive frames and there is no auto-align function.

There is a wide range of accessories available for the D5200. The camera does not have wireless or GPS built in, but these functions are available through the wireless mobile adapter WU-1a, which was announced alongside the D3200, and GP-1 GPS unit respectively. The WU-1a is designed for wireless data transfer and control of the camera's shutter via a smartphone or tablet device. See *Features in use* (left) for more information.

Nikon has also announced a WR-R10 wireless remote transmitter, although the port for a wired remote like Nikon's MC-DC2 remains. These accessories are reasonable, but add a considerable cost to what is a more budget-level DSLR. I would not be surprised if, in the next

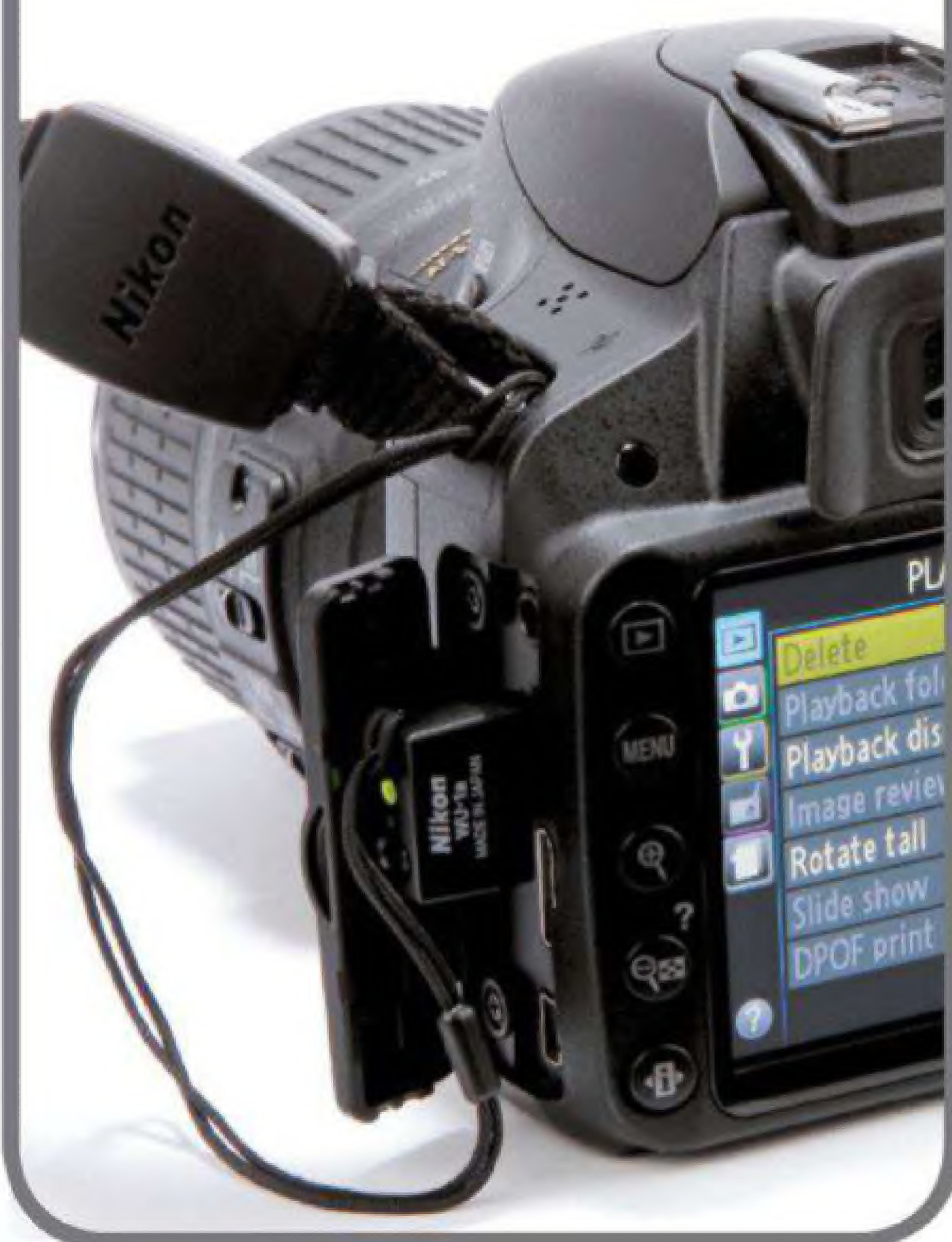
generation of SLRs, Wi-Fi and GPS are built in.

8/10

BUILD AND HANDLING

Those who have used the Nikon D5100 will immediately be at home with the D5200. The cameras are almost identical in size and weight. At 555g including battery and card, it is possible to carry the D5200 around all day without feeling the strain. The shell of the body is made from a tough polycarbonate and the camera fits in the hand rather well. Add a big lens, however, and the set-up feels a little front heavy, and one begins to desire a deeper handgrip to get a firmer hold. However, the sort of photographer this camera is aimed at is likely to be buying lightweight lenses. The articulated screen is hinged on the side of the camera and is undeniably useful for viewing and composing images from various angles.

In use, the D5200 is more suited to those who set the camera in one mode and shoot away, which is unsurprising given its target audience. For example, the camera does not have dedicated buttons for some key exposure controls, such as white balance and ISO. Instead, these are accessed through the info menu or through the function button, which can be user-defined to adjust a single control. One source of frustration is in using the self-timer drive mode, because the camera returns to the previous selected drive mode after each capture. So, when shooting landscapes using mirror lock-up and self-timer, one has to reactivate the timer for each shot.



Each button is a little 'clicky', which is a common distinction between an entry-level camera like the D5200 and a weather-sealed enthusiast model like the D7000, where buttons are satisfyingly dampened. The buttons are small, but spaced apart enough to prevent pressing the wrong one. There is the same pop-up flash as that found in the D5100 and D7000, with a guide number of 12m @ ISO 100. When using external flash units, there is a maximum flash sync speed of 1/200sec.

Nikon has introduced a new graphic interface. It looks a little slicker and more modern than the one in the D5100, but is still beginner-friendly. For example, in the main exposure-settings screen, visual displays are used to indicate changes to settings such as aperture. Such aids are a useful way to visualise what the camera is doing and what sort of results to expect, so is ideal for those learning the basics.

Another similarity to the D5100 is the switch on the shooting-mode dial to access live view. For shooting landscapes, live view is preferable because the mirror is locked up and magnification is very useful to ensure a subject is in focus. Nikon DSLRs do not allow mirror lock-up and timer mode simultaneously, except in live view. The camera has a quiet mode in its drive-mode menu. I find the shutter is impressively quiet already, and there is little difference between the single mode and quiet mode.

The same EN-EL14 battery is used in the D5200 as in the D5100 and D3200. It is physically tiny for a DSLR but still provides a 540-shot battery life, which is respectable although not as good as some other DSLRs at this level.

8/10

METERING

The Nikon D5200 uses the same 2016-pixel metering sensor as that found in the enthusiast-level D7000, which, on paper, is a more sophisticated system than the 420-pixel metering sensor in the

D3200. However, in reality it is difficult to see any differences in behaviour between the systems. Both use scene detection to improve the accuracy of exposure and white balance. However, the metering sensor used in the D800 is much more sophisticated and can use factors such as face detection to alter the exposure.

In a typical overcast landscape with equal portions of land and sky, the system overexposes a little, which can result in well-exposed land but burnt-out sky areas. Taking the exposure down a notch using exposure compensation is quick, while another option, given the good dynamic range and therefore usable shadow detail, is to brighten shadow details post-capture using software. Overall, though, the metering system is predictable, so with understanding of how it behaves it is possible to get the right exposures first time.

In live view, metering can be linked to the AF point. This is useful when taking portraits because the exposure and focus will be correct to the subject. For landscapes, however, metering for the land can result in the sky blowing out.

8/10

AUTOFOCUS

Another feature passed down from the D7000 to the D5200 is the 39-point AF system, whereas the D5100 uses 11 points. All the points are located in a large central portion of the frame. When using the 39-point AF mode in good light for static subjects, the camera speedily and quietly snaps into focus. Even in poor-contrast light, the camera steadily finds an accurate and sharp focus, although the process is slowed down a little. One can opt to use just 11 of the 39 points, which is useful when trying to single out subjects more quickly because the camera has to process less data.

There is also an AF-area mode menu, where single-point, auto, nine-point, 21-point, 39-point and 3D tracking modes can be selected. Single-point can

No HDR



Auto HDR



HDR High



Above: In HDR mode, there is a choice between auto and four levels of strength. Auto HDR in this scene is closest to HDR medium, which subtly brightens shadow areas

Left: A high sensitivity of ISO 1600 was required for a shutter speed quick enough to freeze the branch blowing in the wind. Luminance noise is present but uniform

be manually selected from any of the 39 points displayed in the viewfinder. By and large, the camera is able to keep up with steadily moving subjects in its 3D tracking mode, but it is by no means designed for very fast action.

When in live view, the AF area can be selected from anywhere in the entire frame, which is handy for off-centre subjects. Face priority and subject tracking work well too, and can provide smooth AF for videos. The contrast-detection-based AF used when in live view is less snappy than phase detection. However, with the mirror locked up and the ability to then select the timer drive mode, it is possible to achieve slightly sharper images than when using the viewfinder without a remote to trigger the camera. I therefore found myself using live view for capturing landscapes a lot more than usual when using the D5200.

8/10



DYNAMIC RANGE It is clear from tricky high-contrast scenes that the Nikon D5200 is able to capture a lot of tonal detail. Where a scene pushes the dynamic range of the camera, like an overcast landscape or reflections of sunlight, there is more detail in the blacks and whites than one would expect from some other cameras.

For the scenes that do surpass the dynamic range an HDR mode is available, which extends the range by a further 3EV, while the auto-lighting optimiser 'corrects' shadow and highlight detail to make it more obvious to the eye. In both modes, images can actually become a little too 'flat' because the shadow areas are sometimes brightened too much. Usually, however, the auto modes work well enough to not need the manual options.

9/10

WHITE BALANCE AND COLOUR

There is extensive in-camera customisation available for adjusting the colour rendition and colour balance. Colour modes can be found in the picture-control menu, where standard, neutral, vivid, portrait, landscape and monochrome settings are on offer. In the default standard mode most Nikon DSLRs have a relatively muted colour rendition, which works well in bright daylight scenes, but for overcast scenes a little extra saturation is welcome by way of the vivid mode.

There is access to the colour-modes menu through the i button, but to change the parameters of each setting, such as adding filters to the monochrome mode, requires rooting through the main menu. I would like to see a quicker way to make these changes. The same can be said for taking a custom white balance reading, although to choose between the white balance presets is speedy.

8/10

NOISE, RESOLUTION AND SENSITIVITY

With virtually the same resolution as its predecessor, it comes as no surprise that the Nikon D5200 is also able to resolve a high level of detail. With the Sigma 105mm f/2.8 macro lens mounted and set to f/8, and the camera set to ISO 100, it is possible to discern the lines of our resolution charts all the way to the 30 marker, which is an impressive performance for a camera at this level.

Generally, when scrutinising detail in JPEG images, taken with the 18-55mm DX f/3.5-5.6G kit lens and viewed at 100%, images are a little soft and require a touch of post-capture sharpening. Alternatively, in the picture control where the colour mode is set, one can manually adjust the sharpness on a scale of 0 (soft) to 9 (sharp). For those who want to get the most out of this high-resolution sensor, a decent lens will help. That said, with such large images (when sized at 100%),



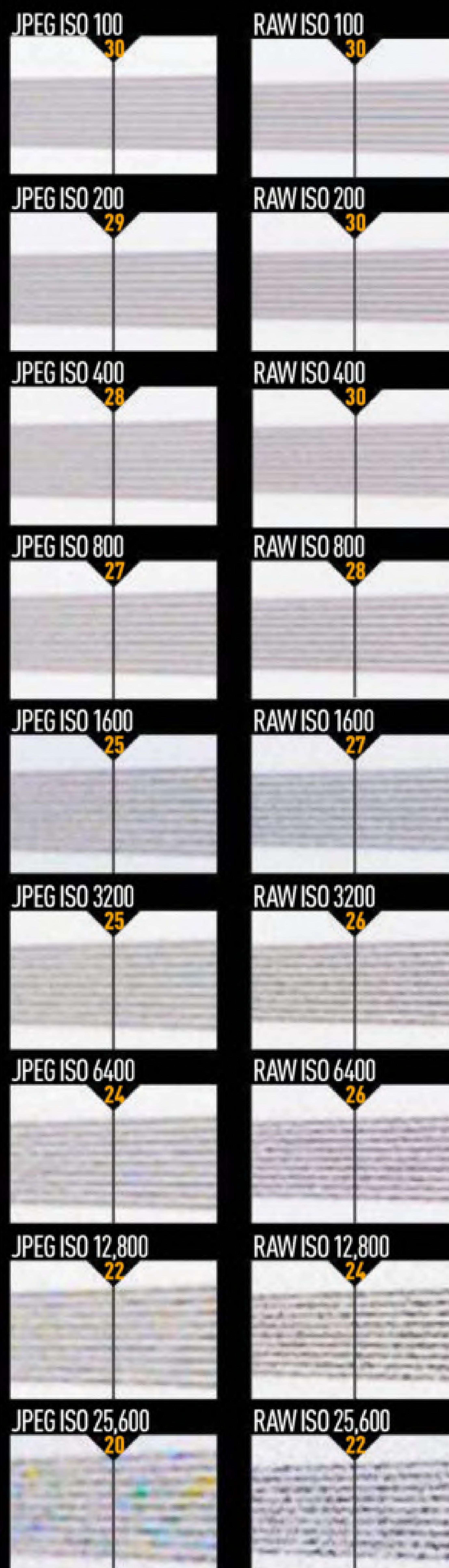
Facts & figures

RRP	£719.99 (body only)
Sensor	24.1-million-effective-pixel CMOS sensor
Output size	6000 x 4000 pixels
Focal length mag	1.5x
Lens mount	Nikon F mount (with AF contacts)
File format	14-bit raw, JPEG, raw + JPEG simultaneously
Compression	3-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/200sec
ISO	ISO 100-6400 (Hi mode 12,800 and 25,600)
Exposure modes	Auto, program, aperture priority, shutter priority, manual, 7 creative effects, 11 scene modes and 5 presets
Metering system	2016-pixel RGB metering sensor with 3D Color Matrix metering (evaluative), centreweighted and spot
Exposure comp	±5EV in 1/3EV steps
White balance	Auto, 6 presets (with fine-tuning), plus custom setting
White balance bracket	Yes, over 3 shots
Drive mode	Single, continuous high at 5fps, continuous low at 3fps, self-timer, remote, quiet
LCD	Articulated 3in LCD with 921,000 dots
Viewfinder type	Pentamirror
Field of view	Approx 95%, with 0.78x magnification
Dioptr adjustment	-1.7 to +0.7 dioptre, 17.9mm eye point
Focusing modes	Manual, single-shot AF, 9-pt, 21-pt or 39-pt dynamic AF, automatic AF, 3D tracking
AF points	39 or 11 focus points, individually selectable AF points
DoF preview	Yes
Built-in flash	Yes - GN 13m @ ISO 100
Video	1920 x 1080 pixels (at 60i, 30, 25 or 24p), 1280 x 720 pixels (at 60 or 50fps), 640 x 424 pixels (at 30 or 25fps), MOV files with MPEG-4 AVC/H.264 compression
Memory card	SD and UHS-I compliant SDHC/SDXC
Power	Rechargeable Li-Ion EN-EL14 battery
Connectivity	USB 2.0 Hi-Speed, HDMI, 3.5mm stereo-jack, accessory terminal
Weight	555g approx, including battery and card
Dimensions	129 x 98 x 78mm

Nikon, 380 Richmond Road, Kingston upon Thames, Surrey.
Tel: 0330 123 0932. Website: www.nikon.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 macro lens set to f/8. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



FOCAL POINTS

Connectivity

Under the single rubber flap on the side of the camera are four ports: HDMI, A/V out, mic and GPS/remote/Wi-Fi

Info button

The info button accesses the quick menu, where adjustments to key controls can be made. With limited dedicated buttons on the body, photographers are likely to find this button is used regularly

Live view

A dedicated switch on the side of the shooting-mode dial is used to access live view. Its placement is within quick reach of the shutter finger

AE-L/AF-L

The exposure and focus-lock buttons need to be kept pressed down in order for the exposure and focus to remain locked



Camera shown actual size

Magnification

These buttons are used to zoom in and out of images in playback, but also when using live view

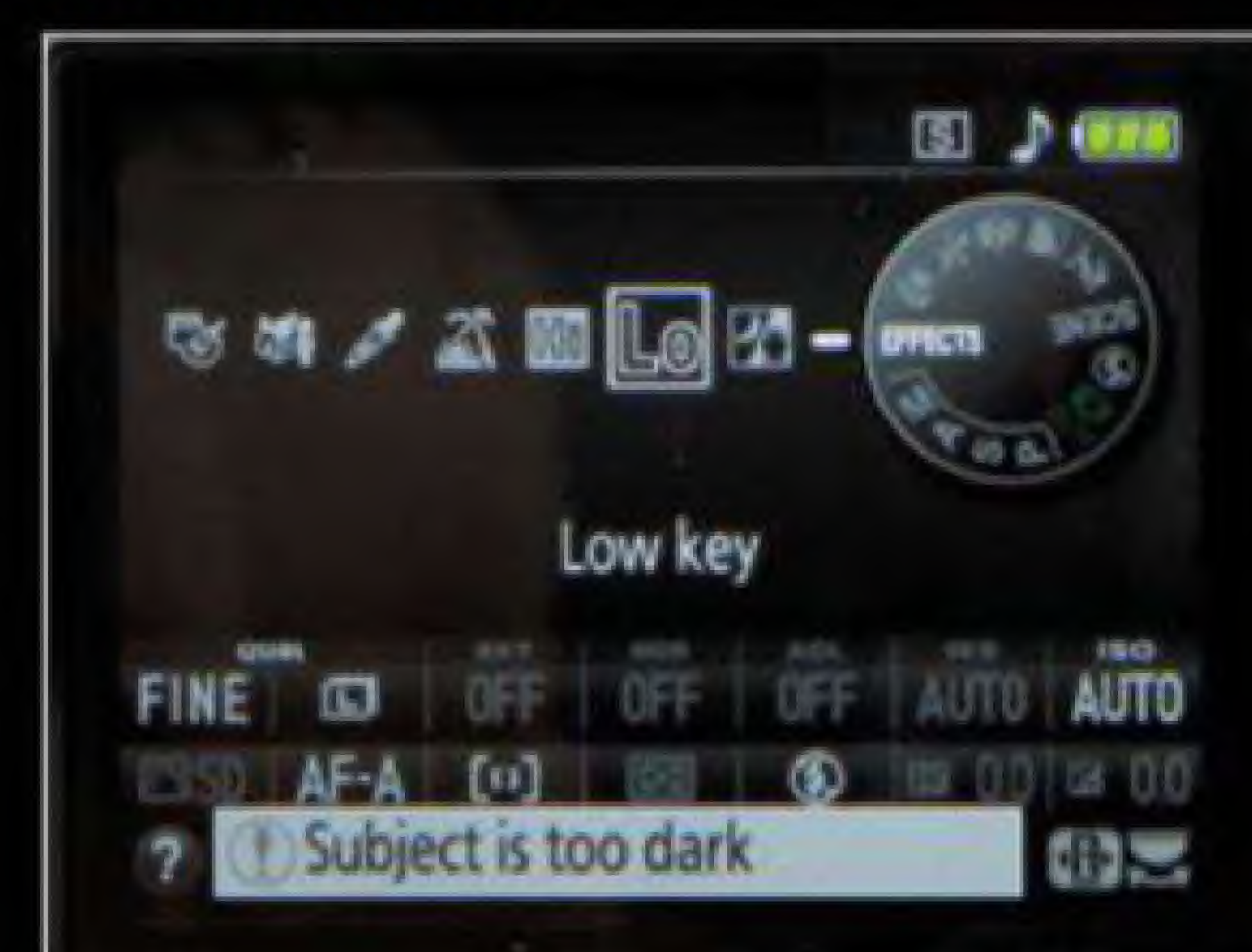
Info menu

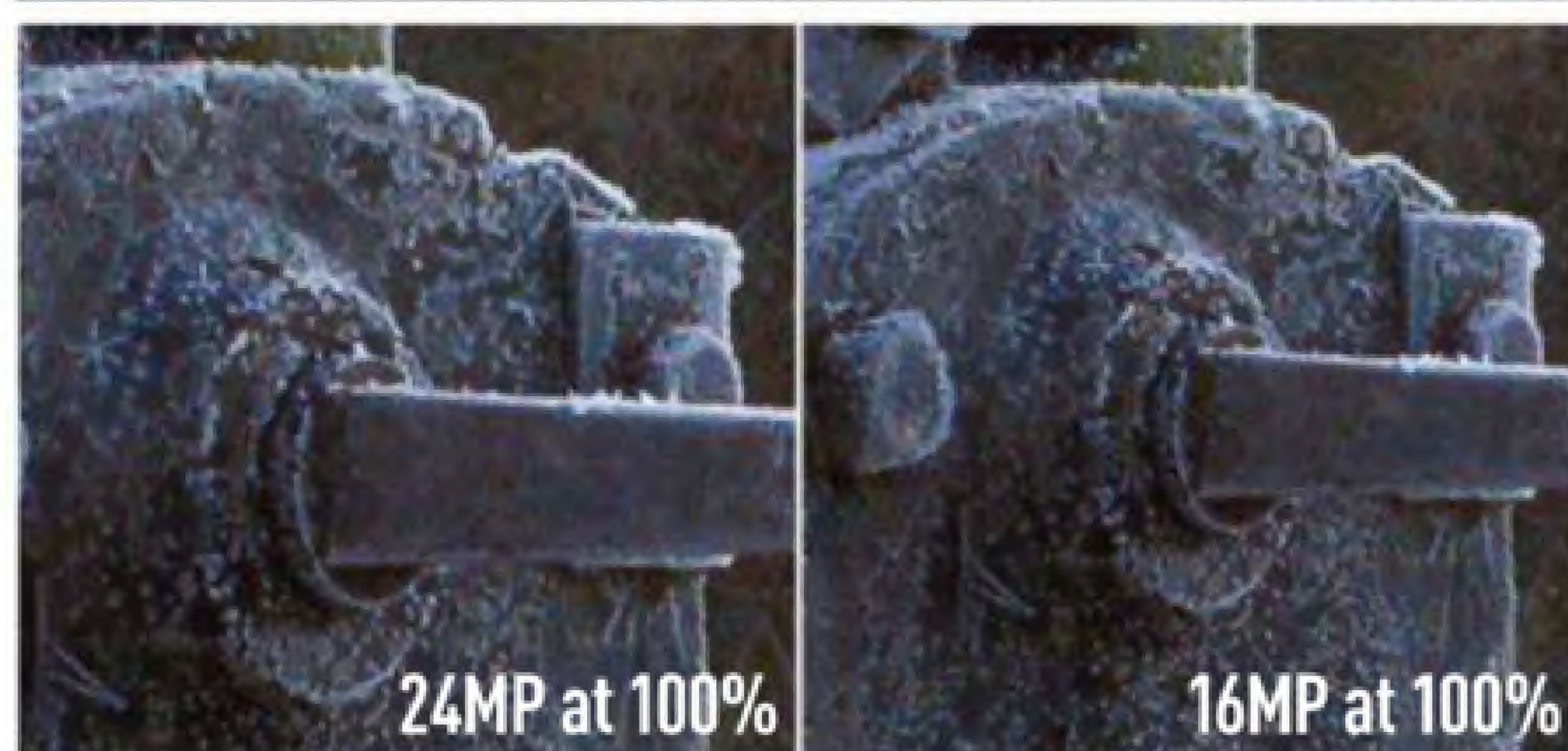


Drive modes



Creative effects





Detail can be on the soft side in full-resolution files when viewed at 100%. However, downsize an image by around 30% to 16 million pixels and detail looks sharper

➔ there is scope for downsizing. For example, make an A3 print (which is around 70% of a full-resolution file), and detail appears sharper. Of course, it is also possible to achieve sharper detail when using raw capture, and this is advised in order to get the most out of the D5200.

When compared to the D7000, which has only a 16.3-million-pixel resolution, the D5200 outresolves it at the low sensitivities, but push the cameras to their limits and the D7000 is better able to hold its performance – especially handling the levels of noise. At ISO 6400, both cameras reach the 24 marker, but noise is more uniform in the D7000 and therefore detail looks crisper. However, this is from a direct comparison. Display the D5200 image at the same size as one from the D7000 (around 70% of its original size) and image defects are less apparent. Even in this case, though, the D7000 still has the edge for low-light performance.

28/30

LCD, VIEWFINDER AND VIDEO

It may well be the same 3in, 920,000-dot LCD screen as found in the Nikon D3200 and D7000, but the screen of the D5200 is articulated from a hinge point on the side of the camera. This versatility comes in handy in numerous situations. When we first saw the camera, we asked Nikon if it intended to introduce touch functionality to the screen, which, as with the Canon EOS 650D, would enhance the handling of the camera. This would be a welcome addition as and when a D5200 replacement arrives.

Also like the D5100 and D3200, the

optical pentamirror viewfinder of the D5200 has a 95% coverage and a 0.78x magnification. Held up next to the viewfinder of the D7000, the latter is physically larger with 100% coverage and 0.95x magnification, as well as brighter. However, for a camera of its class, the viewfinder in the D5200 is respectable.

Full HD 1080p video capture has been enhanced, with recording options of 60fps, 50fps, 30fps, 25fps and 24fps, and it now offers stereo sound with the microphones in the usual place on top of the camera. **AP**

8/10



The articulated screen is great for shooting at low angles without getting one's knees dirty

Competition



Canon EOS 650D

TESTED AP 25 AUGUST 2012



Pentax K-30

TESTED AP 4 AUGUST 2012

UPPER–entry-level DSLRs that are similar in price to the Nikon D5200 include the Canon EOS 650D, Pentax K-30 and the Sony Alpha 580. Of these, the D5200 offers the highest resolution and the most sophisticated AF system.

The more serious Pentax K-30 has a weather-sealed body, optical viewfinder with 100% coverage and dedicated buttons for most key exposure controls. Like the K-30, the Sony Alpha 580 has sensor-shift stabilisation and features the well-regarded 16.3-million-pixel sensor used in so many cameras. It is now discontinued, so is the most affordable of the bunch. Canon's EOS 650D has an articulated LCD screen like the D5200, but also offers touch functionality, which is a genuinely intuitive way to operate the camera.

All in all, there are advantages to each, so consider what is most important to your shooting before choosing.

Verdict

THE NIKON D5200 is an interesting camera, placed in the crossover between beginner and enthusiast level. Some people would say that its plastic body and simple handling are likely to frustrate the enthusiast, while its memory-hungry resolution (and therefore large files to process) is too much for the beginner. However, the D5200 is likely to satisfy a beginner for longer, and act as a compact and able-performing back-up model for an enthusiast.

Detail in JPEGs taken with the supplied 18–55mm kit lens is a little disappointing. However, with minor downsizing, raw capture and more expensive optics, detail can be excellent. So the D5200 provides a high platform from which to work down and achieve great results. As most target users are unlikely to push it to its limits, they will be very happy with it.

We may have seen all the technology here before, but the D5200 brings together some of the best of Nikon's enthusiast-level technology with a beginner-friendly body. The new camera comes with enough improvements to warrant its position in the range, but the firm may have a job of explaining which camera is best suited to each person.

Amateur Photographer
Tested as an
Entry-level DSLR
Rated **Very good**
85%

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

AP EVERYWHERE

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SHUTS ALL STORES**



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FULL-FRAME 20MP SENSOR**

Saturday 26 January 2013

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EOS 6D

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PAGE 45



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PAGE 45



AP THIS AND TESTED
6 OF THE BEST...
SD memory:
Transfer speeds
compared
PAGE 42



INTERVIEW
ART FROM SPORT
World Press Photo's Adam Pretty:
Stunning images at the pool



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**THE TRULY TINY
SYSTEM CAMERA**
12-million-pixel Pentax Q10:
The ultimately portable CSC
PAGE 50

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AskAP

Let the AP team answer your photographic queries



EVENTS AFTER DARK

Q I am planning to go to the Edinburgh Military Tattoo later this year, having been a number of years ago. I took some photographs when I was last there, using a manual film SLR with wide-aperture prime lenses and ISO 400 film, but it was a disaster. The bandsmen's heads were like white eggs, and I was disappointed and frustrated by the results. When I return, I will probably be using my new Fujifilm X10, so what settings would you advise? I want my shots to turn out well this time! **Bill Gunn**

A Photographing any event after dusk is going to be a challenge, especially when it isn't really lit with photography in mind, as people whose faces are illuminated are likely to be against a dark background, hence the 'white eggs' in your pictures. However, digital capture with your X10 should, hopefully, make things a bit easier next time round, and there are a few things I'd advise.

First, try turning up the ISO on your X10 (as far as 12,800 if you want to, although I'd advise against it). Before you go, it might be an idea to take a few test shots at different ISO settings and view them as if they're your final images. Decide which ISO setting gives you an acceptable level of noise, and treat a setting that is 1 stop slower as your maximum. So, if you think the noise is acceptable at ISO 3200, use ISO 1600 as your highest option.

As you also want to use your camera's spot meter to meter for the bandsmen's faces, or at the very

least take a test shot and check the histogram, your main aim should be to make sure that you retain detail in the faces (to avoid those 'white eggs'), without worrying about the shadows. You can 'lift' the shadows in your editing program. Yes, this will increase the noise, but that's why you shot with a slightly lower ISO to start with.

Finally, shoot raw files so you don't have to worry unnecessarily about white balance. The light will be changing all the time, so rather than trying to get it right for every shot, shoot with the white balance on auto and set it when you process your files. Apart from that, aperture priority would be my recommendation so you can control depth of field (maybe try to shoot at around f/4-5.6), and activate the camera's image stabilisation.

I appreciate that much of what I've said is verging on 'fix it in your computer' advice (which I generally abhor), but in this instance I think it's justified. **Chris Gatcum**

Future Leica models will not have a number suffix, such as the 8 in the Leica M8



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

LEICA NUMBERS

Q I note that Leica has dropped the 'number' suffix for all future 'M' and 'S'-series models. As I have been buying second-hand Leica cameras for more than 50 years, could you tell me how future purchasers of these cameras are going to know which camera is which? I would have thought that if anything this may lower the demand and therefore the price of second-hand equipment. I doubt whether Leica wants this result, so is a quick change of policy due?

David L Eastwood

A There seems to be some confusion about the dropping of the numerical suffix for Leica cameras. While future Leica digital rangefinders will be known as the Leica M and Leica M-E, they will also have a numerical designation. The current Leica M is known as the Leica M Type 240 and the M-E is known as the Type 220. Presumably, in the future, there may be a Type 340 and 320 or 241 and 221. So all Leica has really done is to make sure that the cameras themselves only show the Leica M or M-E branding, which will no doubt make for a slightly nicer design aesthetic.

Sigma has also recently adopted a similar policy. Rather than stating that a particular lens is a Mark II or Mark III version, lenses will receive a designation based on the year. For example, the new 120-300mm f/2.8 DG OS HSM lens released this year will be a

FROM THE AP FORUM

Dismantling a flash

Roger_th_B asks I have a Braun 370BVC flashgun, but it's giving me full power on all settings above about 1/16. I suspect that the wiper contacts need a clean, but I can't get to them. I have got as far as removing the front half of the case, but I cannot see how to remove the circuit boards from the rear half of the case, although I've managed

AP GLOSSARY

LOW-PASS FILTER

Also known as an anti-aliasing filter, many digital cameras (but not all) have a low-pass filter fitted in front of the sensor. In the past this was largely taken for granted, but it has recently come to the fore a little more as manufacturers such as Nikon and Canon have started 'experimenting' with their low-pass filters. Nikon has produced the D800/D800E essentially to give 'with and without' options, and Canon has its Digital Lens Optimiser feature that attempts to use software to reduce the filter's effect.

So what does a low-pass filter do? First, it prevents high-frequency light waves from reaching the sensor, effectively capping the amount of detail that passes through from the lens to the sensor. Although this has an obvious effect on image quality, it means the fine detail that the sensor couldn't actually resolve is blocked, avoiding any issues with moiré. Second, the low-pass filter helps address aliasing, helping the sensor to record

curved or diagonal lines without creating obvious jagged edges ('jaggies') due to the regular pixel-grid – hence, it is also being referred to as an anti-aliasing filter.

However, while a low-pass filter will help prevent moiré and aliasing artefacts, it is a compromise. Although it will reduce artefacts in some images, it will reduce the overall detail that is recorded in every shot, regardless of whether moiré or aliasing would be an issue or not. This is what makes it a somewhat ambiguous area, and is perhaps why manufacturers are now looking at various options when it comes to the balance between detail and artefacts.

So far, Nikon's answer has been to produce two D800 variants, as has Pentax with the K-5 Mark II. Canon has developed a software-based approach and some manufacturers, such as Leica and many of those making medium-format digital camera backs, have decided not to use a low-pass filter to start with.

013 version, while any future revisions of the lens will have that year as the designation, for example 020.

Richard Sibley

DIGITAL RESTORATION

Q I have recently been given several old, damaged family photographs to copy and repair in Photoshop for other family members, but need some assistance as the photographs suffer from the usual bends, cracks and pieces of sticky tape. Can you suggest any books that cover this problem? **Peter Barlow**

A If you head to Amazon and search 'photo restoration' in books, you'll find a couple of options. The first is *Digital Restoration from Start to Finish: How to repair old and damaged photographs* by Ctein, and the second is *Photoshop CS5 Restoration and Retouching for Digital Photographers* by Mark Fitzgerald. I've not read either, so I couldn't tell you if they are any good, but the Amazon reviews are generally favourable for both and you can also 'look inside' to see sample pages and get a feel for the writing style. Obviously, other book retailers are available. **Chris Gatcum**

to remove the transparent cursor.

Has anyone managed to take one of these flashes apart? Is there anything that I need to look out for? I would ask Braun, but the company doesn't make flashguns any more.

PhilW replies Be very careful when working on flashes. As they power-up for a flash they are storing a whole lot of electrical charge in a capacitor somewhere, and you really don't want that discharging into your body! Of course, you may well know exactly what you are doing, but if not, I wouldn't risk it.

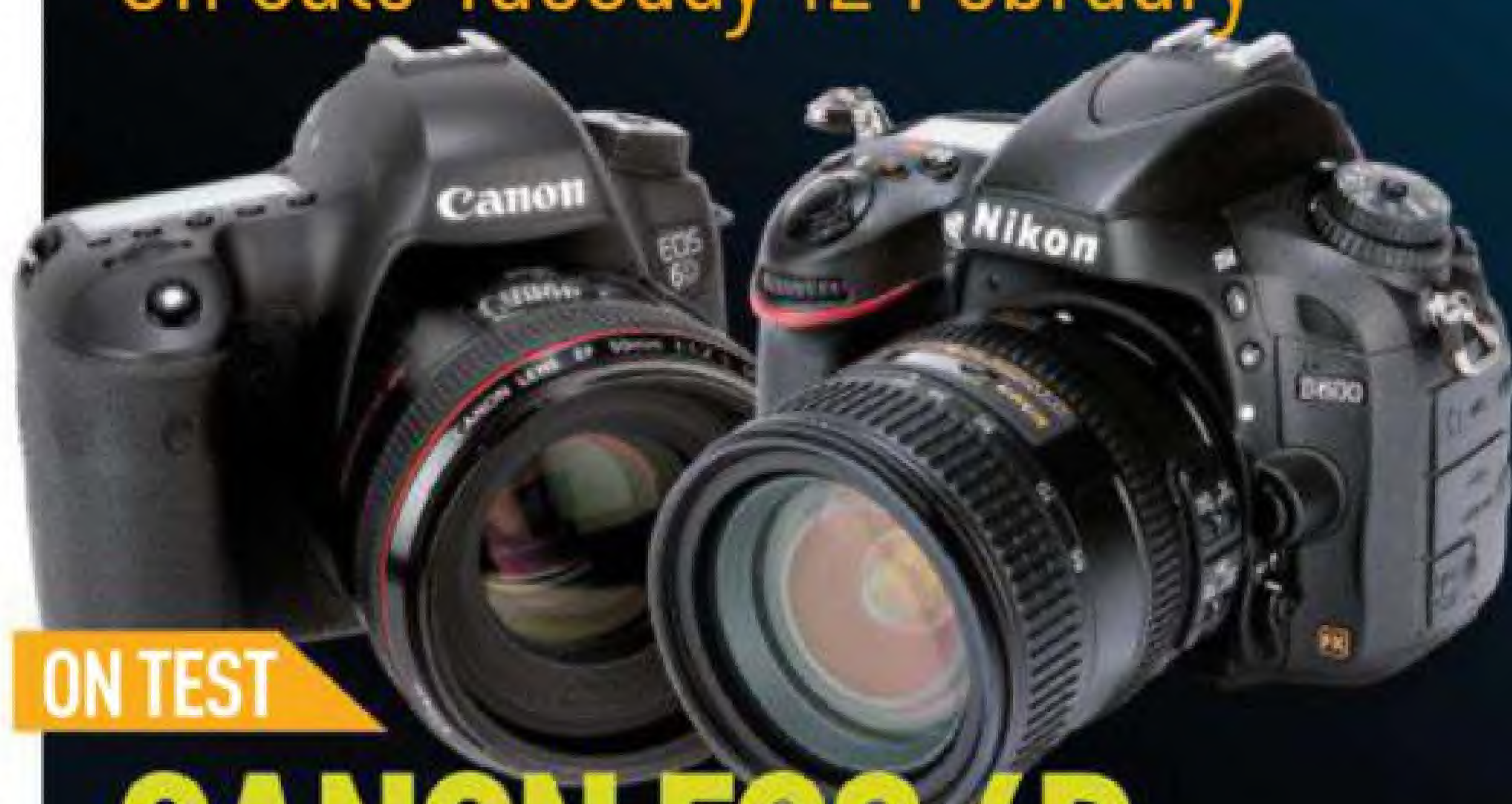
Malcolm_Stewart replies I'm normally quite good at taking things apart, and getting them back together again (and working), but

I was beaten by a Minolta flash some years ago. It seemed to spring apart, and I had no idea where the pieces came from! Have you tried YouTube? Someone might have filmed their attempt?

frank1 replies Your chances of finding the information you're looking for are remote, as it's a flash that is rarely used by a lot of photographers, and most of us will not touch the insides of any flash at all. It might be the capacitor needs replacing, but as Braun doesn't produce flashes any more you may not be able to get one. While there are similar flashes available online, with a model as old as this it's more than likely they will suffer the same problem sooner or later.

In next week's AP

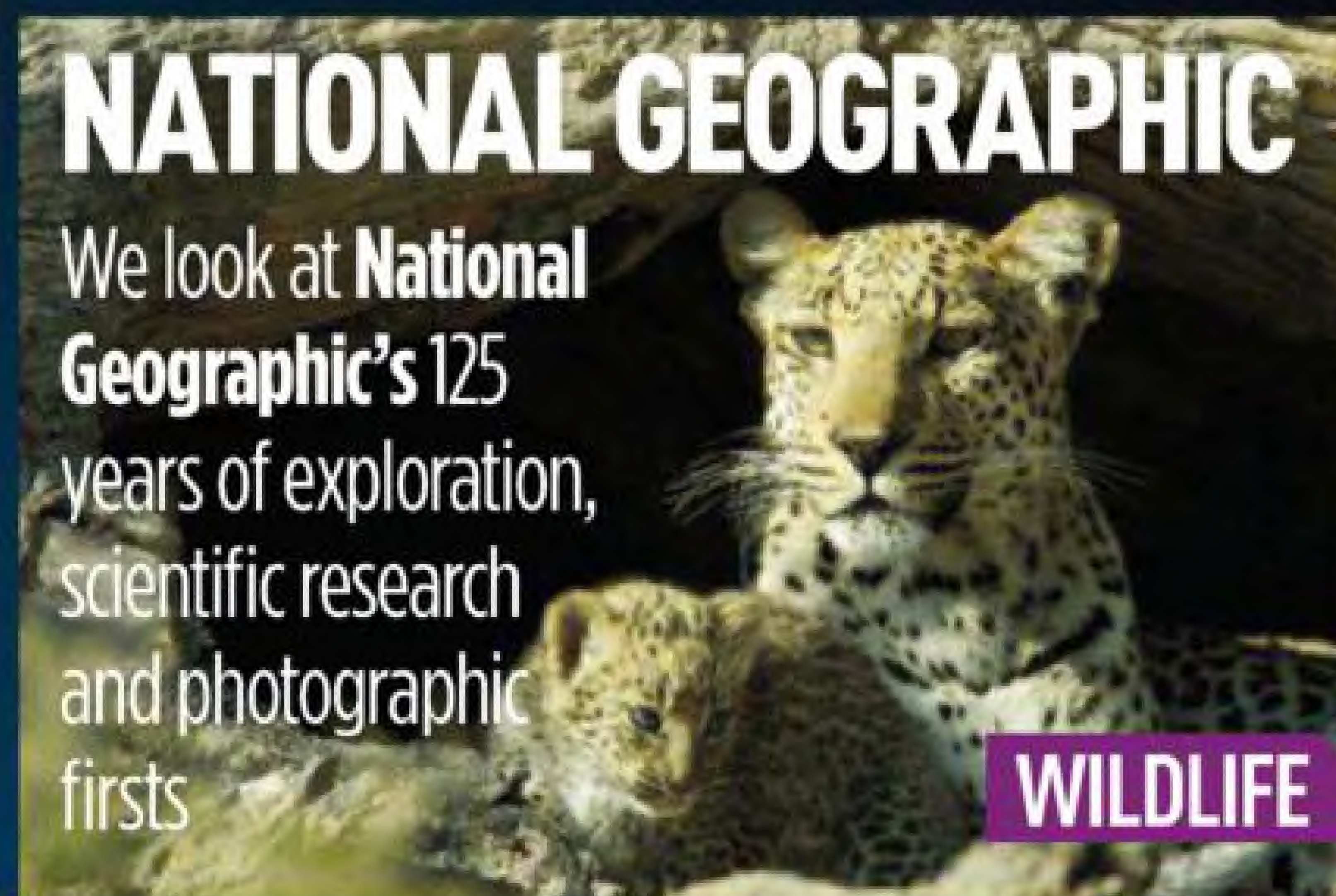
On sale Tuesday 12 February



ON TEST

CANON EOS 6D VS NIKON D600

We compare two competing entry-level full-frame DSLRs, from **Canon** and **Nikon**, to find out what each offers to those wanting to upgrade



NISSIN MG8000 EXTREME FLASHGUN

We test a reasonably priced, high-performing flashgun and its external power pack



ON TEST



HOW TO SHOOT

SNOWDROPS

Heather Angel reveals the best techniques for capturing these exquisite plants

OLYMPUS PEN CLASSICS TO USE

Ivor Matanle traces the history of the half-frame camera that led a revolution in the 1960s

Professor
Newman
explains...

Controlling luminance

Professor Bob Newman looks at the most essential element for photography, reflecting light or luminance, and solutions developed for controlling it

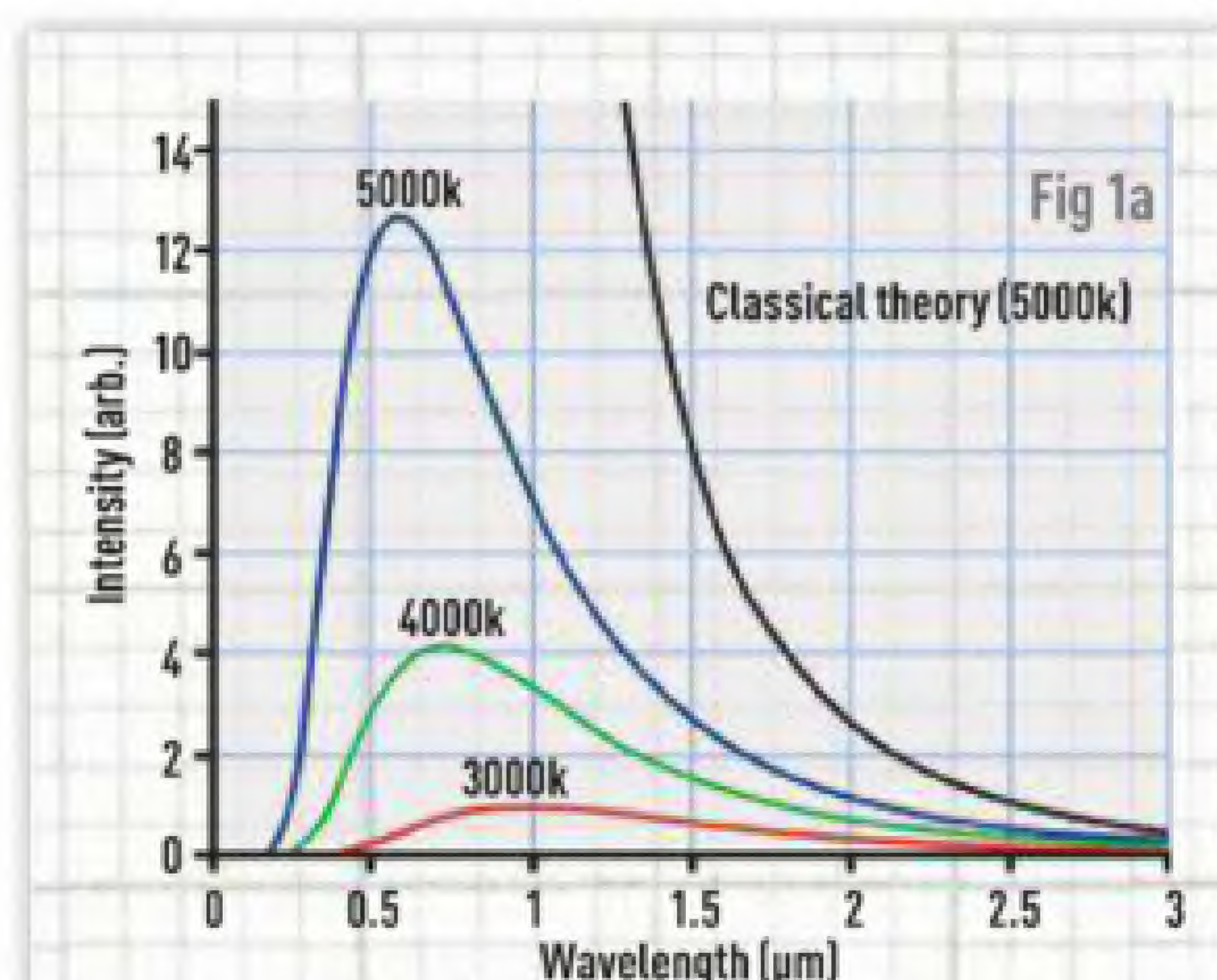
ONE OF the topics that this series of articles returns to often is exposure. Remember that exposure has essentially two elements – one is luminance of the subject, the other is the proportion of that luminance transmitted to the image plane. This is usually expressed as the exposure value, which in turn is determined by the f-number and the shutter speed. Thus, most photographers learn to control exposure by controlling the exposure value.

However, another possibility exists, which is to control the luminance of the subject. Generally, the luminance of the subject may be controlled by varying the illuminance – the amount of light shining on it. So, to control this, the photographer must provide a light source of some variety. From flash powder at the turn of the 20th century to today's LED panels, a significant part of the photographer's arsenal has been photographic lighting. Here we will be examining the different technologies available today, how they work and what they mean for the photographer.

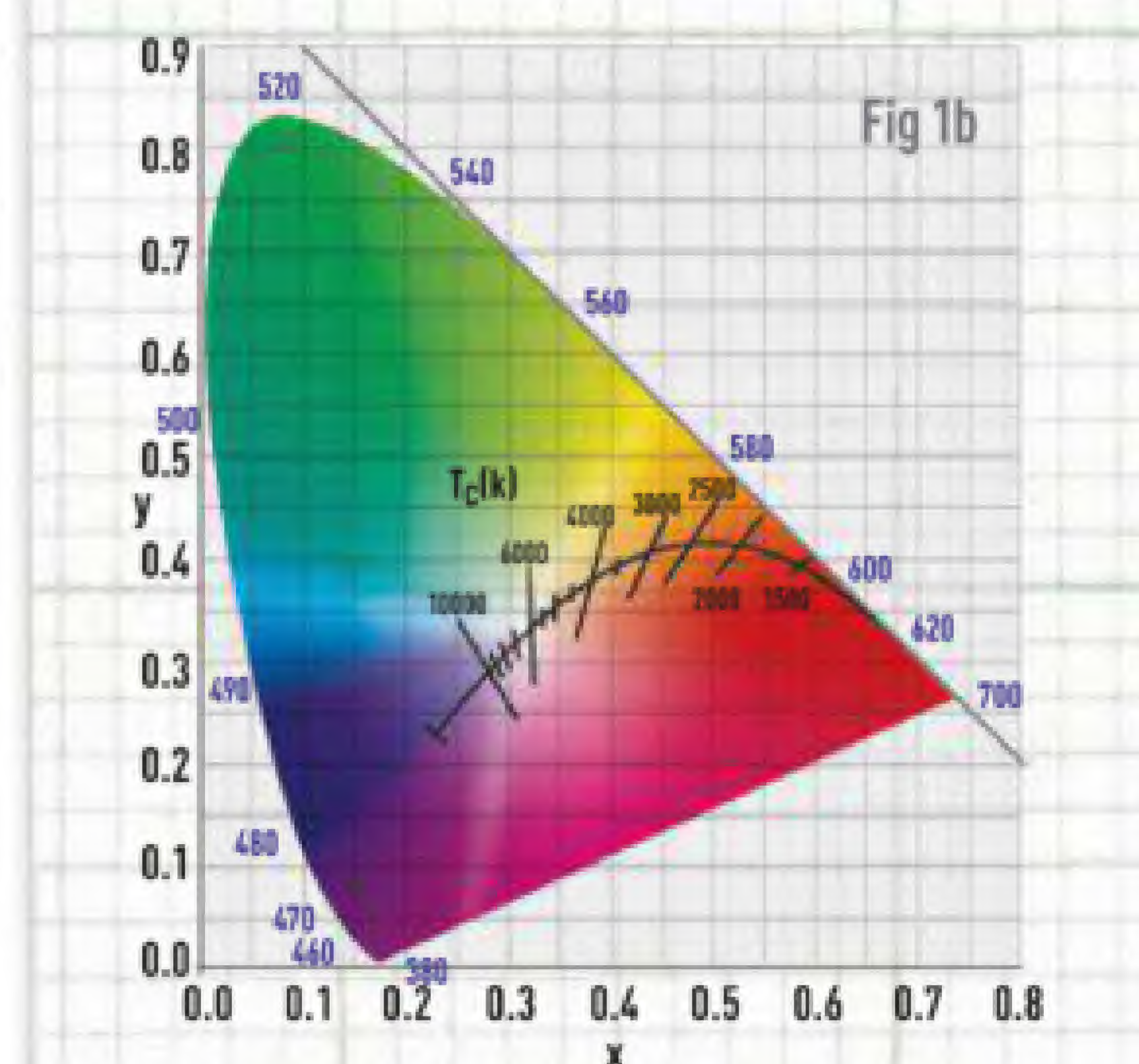
PHYSICAL PRINCIPLES

Essentially, all light sources work on the same basic principle. If surplus energy is imparted to an object, the energy will be emitted as electromagnetic energy in order for the object to regain equilibrium with its environment. Electromagnetic energy includes radio waves, microwaves, X-rays and, most importantly for our purposes, light. So, essentially what is required to produce artificial light is to load a suitable object with enough energy that it emits light. The loading energy generally is in the form of electrical energy, although in the past in flashbulbs and the aforementioned flash powder, chemical energy was used – and as an aside, the electrical energy used in modern cameras is generated by a chemical reaction. So, what are the mechanisms by which substances loaded with energy generate light?

The first is black-body radiation. When a body has an elevated temperature, it must lose some of that energy to the environment in order to regain its thermal equilibrium. To do that it will emit photons, which carry away the surplus energy. It is this phenomenon that causes hot objects to emit light, and the colour of the light depends on the temperature of the body. We are used to the terms 'red hot' meaning that an object is hot enough to emit red light, and 'white hot' meaning that it gives out white light. In fact, by its nature, black-body radiation never gives out a



Black-body radiation as produced by incandescent lamps, and in part by flash tubes, produces a continuous spectrum of light that is particularly attractive for colour photographic use



The hotter an incandescent lamp runs, the higher its colour temperature and the more efficient it is

pure colour. The energy of the photons, and therefore their colour, is randomly distributed, but the average colour moves from red to violet as the body gets hotter.

Figure 1a shows the colour distribution of black bodies of different temperatures (in Kelvin, or degrees above absolute zero), while Figure 1b gives the path of those distributions on the CIE colour chart. Note that as the body gets hotter, the colour balance moves from red to blue. This is the basis of the term 'colour temperature' applied to a light source. It is the temperature of a black body that would give this colour balance.

The second mechanism by which photons can be generated involves imparting excess energy to an electron that is confined in an orbit of an atom, molecule or, more recently, an artificial nanoscale structure such as a quantum dot. The energy causes the electron to move to a

more energetic orbit. Eventually, it will revert to the original orbit, dumping the excess energy as a photon. The energy of the photon, and therefore the colour of the light produced, depends on the energy difference between the two orbits. This mechanism will therefore produce very pure single colours, rather than the spread of whitish light produced by black-body radiation. Some molecules have a large number of available electron orbitals, so they can produce light that is a mixture of a number of different pure colours.

One variation or another of these two principles is used for every artificial light source available to photographers. The way in which it is done is a matter of technology.

TECHNOLOGY

From the above, it would appear that black-body radiation is the light source best suited to photographic use since it provides a broad even spread of light, and that is indeed the case – except for one major drawback, which we will come to later. To produce black-body radiation, all that is required is to make something very hot. One way to do this is to use chemical energy. By burning a metal such as magnesium or aluminium in an oxidiser, an intense heat is produced that heats the combustion products to sufficient temperature to produce the required intensity and spectrum of light. The original embodiment of this principle was flash powder – magnesium powder mixed with a solid oxidiser such as potassium nitrate.

A studio flash head typically contains two light sources – a tungsten halogen incandescent lamp for focusing and composition (called the 'modelling lamp') and a xenon flash tube



A further refinement was the flash bulb, in which the magnesium wire was placed in a glass bulb filled with an oxygen atmosphere. The wire would be heated by an electric current, causing it to ignite and produce a flash of intense light.

Flash bulbs carried their energy source with them, but were by nature a single-use device. If an external source of electrical energy were available, then it could be used to heat a metal wire directly by resistive heating to produce the required temperature. This is the formerly ubiquitous incandescent light bulb. It produces a continuous, even spread of light and would be an ideal light source, except for the problem referred to earlier.

Looking again at figure 1a, we can see that a black body radiates in all wavelengths,

Arc lamps don't produce pure black-body radiation, as a proportion of the light comes using the second mechanism.

However, continuous lighting has many advantages, allowing easier composition and focusing, and being essential for video. To produce the greater efficiency that allows this, use can be made of the other light-generation principle – the light produced as electrons move between orbits. The technological key to this is the use of a phenomenon called fluorescence, in which light radiation energises the electrons of particular materials, which is then re-emitted as a different, cooler colour. These materials are called phosphors and can be engineered to produce a large number of individual emission colours, which closely simulate the visual properties of the continuous

'To produce black-body radiation, all that is required is to make something very hot. One way to do this is to use chemical energy'

including those far too long to be visible, known as infrared. Thus, a lot of the radiation energy is wasted producing non-visible light, which just becomes converted to heat. Incandescent lighting is therefore inefficient, and runs very hot. The situation is improved by running the lamp hotter, which means that more of the energy is converted to light in the visible spectrum. However, the temperatures required will melt most available metals, even tungsten, which is the high-melting-point metal used for lamp filaments. There are ways around this, such as filling the lamp envelope with a halogen gas, which sets up a chemical cycle that continually redeposits evaporated tungsten back on the filament, allowing it to last longer at the elevated temperatures required. This produces a 'tungsten halogen lamp' – the type used in most incandescent continuous photographic lamps.

Another solution is to heat a gas rather than a metal. If a gas is ionised (electrons added or taken away), which can be done by an intense electric field, then it will conduct, and will be heated by a current passing through it. This is an arc lamp, and it can produce an intense light at a higher working temperature than an incandescent lamp. For photographic use, these arc lamps are used in the form of a flash tube, producing short individual bursts of light using the electrical energy stored in a capacitor. This allows the available energy to be concentrated during the exposure itself, and thus drastically reduces the amount of energy needed. The gas used should be as chemically non-reactive as possible, otherwise it will destroy the glass container and electrodes at the elevated temperatures used. Typically, the inert gas xenon is used.

black-body radiation. Suppose an arc light is made that runs so hot that it produces light in the ultraviolet spectrum, which is too energetic to be visible. It will be much more efficient than a cool-running one, with the only drawback being that the light is invisible. If it is coated with a suitable phosphor, then that light can be converted to useful visible light while still retaining the efficiency. This is the operating principle of fluorescent lighting, including the 'high-efficiency' lamps used in typical fluorescent photographic lights.

Phosphors also make possible the highest-efficiency form of lighting currently available, the white light-emitting diode (LED). LEDs

Use of fluorescent lights provides enough efficiency for cool-running continuous lighting. The design of the phosphors is critical for good colour rendition, so everyday 'compact fluorescent' lamps may not be suitable for photographic use



White LED lighting is the most efficient artificial light source available, and is efficient enough to allow battery-powered continuous lighting. Its light is a mixture of the primary blue or violet LED and the secondary phosphor, and can cause unexpected colour shifts

work on the second light-emitting principle, with electric energy directly exciting the electrons in a semiconductor material. These then revert to their original state, emitting photons with a very pure colour – so are unsuitable for photographic use. In a white LED, a blue or violet LED is coated with a phosphor that re-emits the light produced across a wider, more useful range of colours. **AP**



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

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BRONICA 150mm 13.5 ZENZANON PE	MINT-BOXED £159.00
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BRONICA 150mm 13.5 ZENZANON E MC	MINT £99.00
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BRONICA ETRSI 120 BACK	MINT £79.00
BRONICA ETRS/ETRSI POLAROID BACK	MINT £69.00
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5.0 fps
1080p movie mode



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D7000

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6.0 fps
1080p movie mode



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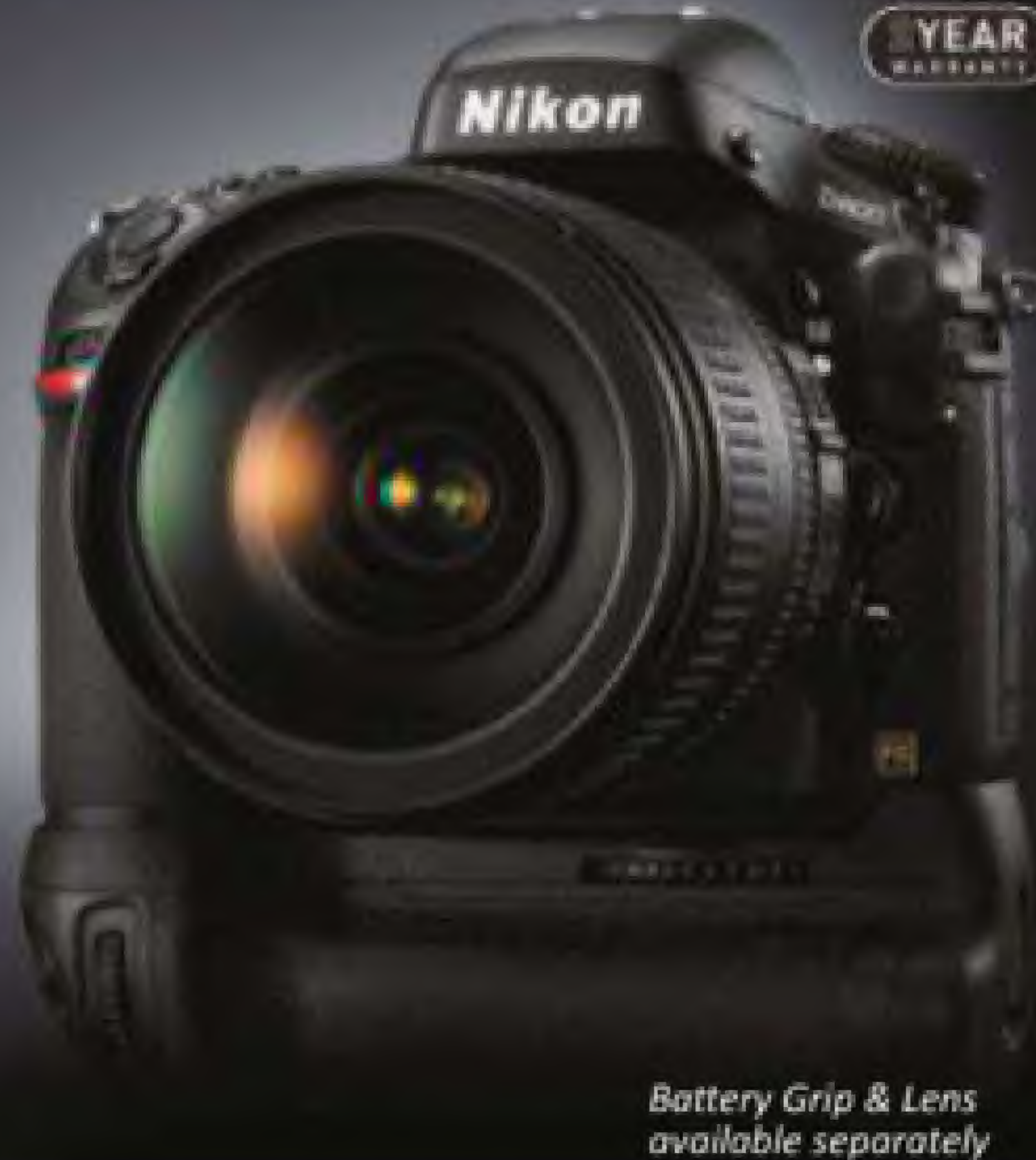
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CUSTOMER REVIEW: D600 Body

★★★★★ 'Superb replacement for D700' AlphaMan – N.W. England

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11.0 fps
Full Frame CMOS Sensor



D4 Body **£4249**

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A77

24.3 megapixels
12.0 fps
1080p movie mode



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A99

24.3 megapixels
6.0 fps
Full Frame CMOS Sensor



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Panasonic

G5

16.5 megapixels
6.0 fps
1080p movie mode



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16.05 megapixels
20.0 fps
1080p movie mode



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OM-D E-M5
Silver or Black

16.1 megapixels
9.0 fps
1080p movie mode



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NEW!
16.1 megapixels
8.0 fps



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PENTAX

K-5 II

16.3 megapixels
7.0 fps
1080p movie mode



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X-Pro1 Black

16.3 megapixels
6.0 fps
1080p movie mode



X-Pro1 **£1099**

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X-E1 Black or Silver

NEW!
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6.0 fps
1080p movie mode



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CUSTOMER REVIEW: 600D + 18-55mm IS II
★★★★★ 'The enthusiasts Digital SLR Camera' Camerabug - Norfolk

Canon
EOS 650D



18.0 megapixels
5.0 fps
1080p movie mode

Canon
EOS 60D



18.0 megapixels
5.3 fps
1080p movie mode

650D Body £535

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CUSTOMER REVIEW: 650D + 18-55mm IS II
★★★★★ 'Nice little DSLR - Big improvements' MTA - Watford

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60D + 17-55mm f2.8 IS USM £1439

CUSTOMER REVIEW: 60D + 18-135mm IS
★★★★★ 'Good allrounder for stills and video' Ricardo - Cornwall

Canon
EOS 7D



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8.0 fps
1080p movie mode

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CUSTOMER REVIEW: 7D + 15-85mm IS USM
★★★★★ 'Highly recommended, better than expected' Maria - Worcestershire

Canon
5D Mark III



22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor

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CUSTOMER REVIEW: 5D Mark III + 24-105mm
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T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo 1400
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Owl Inks
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	R265/285/360, RX560/585/685
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Flamingo Inks
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	
T0877/8/9, each	£8.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	Photo R2880
T1281 Black	£6.99 5.9ml	£4.99 13ml	Husky Inks
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1291 Black	£9.99 11.2ml	£5.49 16ml	Fox Inks
T1292/3/4, each	£9.99 7ml	£4.49 13ml	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T1571-9, each	£19.99 25.9ml each or £154.99 set of 8		Photo R3000 Turtle Inks
T1591-9, each	£13.99 17ml each or £99.99 set of 8		Photo R2000 Kingfisher Inks
T5591-6, each	£12.99 13ml each or £69.99 set of 6		Photo RX700 Penguin Inks
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No.18 C/M/Y, each	£5.99 3.3ml	NEW	XP302, XP305, XP402, XP405
No.18 Set of 4	£21.99 set of 4	NEW	Daisy Inks
No.18XL Black	£14.99 11.5ml	NEW	Expression Home XP30, XP102, XP202, XP205
No.18XL C/M/Y, each	£10.99 6.6ml	NEW	XP302, XP305, XP402, XP405
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BATTERIES

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KOOD

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58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps
30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm
£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.



Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

CLEANING

GREEN CLEAN Sensor Cleaning

LensPen SensorKlear Loupe 6X magnification, with LEDs	£39.99
LensPen SensorKlear Loupe Kit inc. Loupe, Blower, SensorKlear	£49.99
Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes	£64.99
Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4	£15.99

Lens Cleaning

LensPen Original Carbon-tipped pen with built-in cleaning brush	£7.99	
LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro	£24.99	£17.99
Spudz 6x6 Washable microfibre cloth with neoprene pouch and belt/key clip	£4.99	

Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

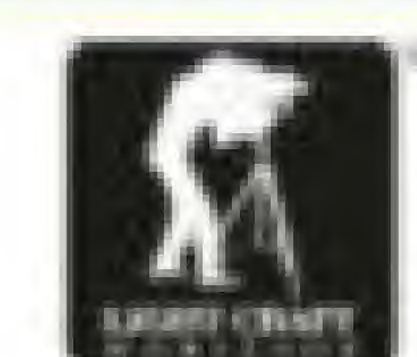
52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99



Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.



34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

All just £4.99 each!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm



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We will match or beat ANY UK Think Tank price!
Full Think Tank range in stock - below are just a few examples:

Retrospective 7	Airport Commuter	Airport International V2.0
NEW! £114	NEW! £149	£245

Billingham

We will match or beat ANY UK Billingham price!
Full Billingham range in stock - below are just a few examples:

Hadley Range	The 5 Series	The 07 Range
Hadley Small £126 Hadley Large £148 Hadley Pro £159	225 £247 335 £256 445 £279 555 £315	107 £247 207 £270 307 £288

KATA

Comprehensive Kata range in stock!
Below are just a few examples:

GearPack Range	Digital Rucksack Range	3-N-1 ProLight Series
NEW! Gearpack-60 £49 Gearpack-80 £59 Gearpack-100 £69	DR-465 £65 DR-466 £49 DR-467 £72 DR-467 £79	NEW! 3N1-25 £139 3N1-35 £169

tamrac

Comprehensive Tamrac range in stock!
Below are just a few examples:

Expedition Range	Velocity Sling Range	Accessories
4X £89 5X £104 6X £119 7X £149 8X £169	6X £29 7X £39 8X £44 9X £49 10X £59	Water Bottle £13 Lens Case 50 £12 Lens Case 100 £13 Lens Case 200 £14 Flash Case £11 Rain Cover £20

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

Messenger UP-Rise	Zoomster Outlawz	Backpack UP-Rise
UP-Rise 28 £72 UP-Rise 33 £82 UP-Rise 38 £90	Outlawz 16Z £54 Outlawz 17Z £63	UP-Rise 45 £90 UP-Rise 46 £99 UP-Rise 48 £108

RAIN COVERS

OpTech Rainsleeve	Kata Elements Covers	Think Tank Hydrophobia
Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashguns. 2 per pack. Standard Flash £6 Flash £8	Protect your camera against the elements! E690 Small £37 E702 Large £52	The ultimate protection from the weather! 70-200 £109 70-200 Flash £114 300-600 £118

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BLACKRAPID

The world's fastest camera straps!

RS-4 Classic	RS-5 Cargo	RS-7 Curve	RS-W1 Womens	RS-SPORT	RS-DR1 Double	SnapR-35 Large
£54.99	£64.99	£59.99	£59.99	£59.99	£119.99	£44.99

OP TECH USA

The world's best-selling SLR camera straps!

Camera Straps	System Connectors
Wrist Strap £11.99 Classic Strap £16.99 Super Classic £19.99 Pro 3/8 Strap £17.99 Pro Loop Strap £18.99 Utility Sling Strap £29.99	Adapt-its (4) £4.99 Extensions (2) £6.99 UniLoop (2) £6.99 ProLoop (2) £9.99 LensSupport (2) £9.99 Sling Adapter £10.99

TRIPODS

Manfrotto

Massive range of Manfrotto in stock!
Below are just a few examples:

190XPROB Tripod	055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.99	Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £109.99

190CXPRO3	190CXPRO4	055CXPRO3	055CXPRO4
Carbon Fibre 3-section legs, Q90 column Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £204.99	Carbon Fibre 4-section legs, Q90 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £212.99	Carbon Fibre 3-section legs, Q90 column Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £232.99	Carbon Fibre 4-section legs, Q90 column Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm £246.99

MM294A3 Monopod	MM294A4 Monopod	679B Monopod
Aluminium 3-section Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm £29.99	Aluminium 4-section Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm £34.99	Aluminium 3-section Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £35.99

234 Tilt Head	234RC Tilt Head	804 RC2 Pan / Tilt
Ideal for monopods Weight: 0.27kg Load: 2.5kg £14.99	with RC2 quick release Weight: 0.27kg Load: 2.5kg £24.99	with RC2 quick release Weight: 0.79kg Load: 4.0kg £49.99

496 RC2 Ball Head	498 RC2 Ball Head	410 Geared Head
with RC2 quick release Weight: 0.46kg Load: 6.0kg £49.99	with RC2 q/release Weight: 0.67kg Load: 8.0kg £74.99	with RC4 quick release Weight: 1.22kg Load: 5.0kg £142.99

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

AltaPRO 263AT Tripod	AltaPRO 264AT Tripod
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm £125.99	Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm £134.99

PRO 253CT	PRO 283CT	NEW! Nivelor Tripods
Carbon Fibre 3-section legs, MACC column Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm £242.99	Carbon Fibre 3-section legs, MACC column Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm £296.99	A new range of lightweight, flexible, compact tripods with heads, that fold flat in a few seconds thanks to the unique, inverting open canopy. 204BK H:101cm, W:0.6kg £53.99 214BK H:120cm, W:0.7kg £62.99 244BK H:145cm, W:1.1kg £98.99 245BK H:161cm, W:1.2kg £107.99

PH32 Pan / Tilt	SBH100 Ball Head	GH100 Pistol Grip
3-way fluid head, magnesium, three spirit levels, quick release plate. Weight: 0.42kg Load: 5.0kg £67.49	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate. Weight: 0.39kg Load: 10.0kg £67.49	Multi award-winning pistol grip head with spirit level, friction control and panoramic function. Weight: 0.75kg Load: 6.0kg £107.99

BENRO

GH-1P Gimbal	GH-2 Gimbal	Travel Angel 2
Superb gimbal head, with control handle. Side mounting for lens. Weight: 0.8kg Load: 12.0kg £229	Heavy duty gimbal head, with massive load rating. Flat mounting for lens. Weight: 1.4kg Load: 23.0kg £329	A1682TB0 £179 A1692TB0 £189 Flat Traveller 2 A1182TB0 £204 A1192TB0 £209

KOOD

A284 Tripod
Aluminium 4-section Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm £73.99

C2504 Monopod	C2804 Monopod	C3204 Monopod
Carbon Fibre 4-section Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £59.99	£66.99	£74.99

BH02 Ball Head	BH08 Ball Head	BH05 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs. £22.99	Weight: 0.42kg Load: 12.0kg £29.99	Weight: 0.42kg Load: 12.0kg £25.99

BH22 Ball Head	BH25 Ball Head	BH28 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.4kg Load: 8.0kg £31.99	£37.99	£45.99

hähnel

Triad 30 Lite
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carrying case. Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm £39.99

Triad 40 Lite	Triad 60 Lite
Including BH40 alloy ball head. Weight: 1.58kg Max Load: 5.0kg Folded: 60cm Max Height: 153cm £49.99	Including 3-way fluid damped pan/tilt head. Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm £59.99

BH30 Ball Head	BH40 Ball Head
£19.99	£29.99

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PocketWizard

The NEW Plus III
Single Unit £129 Double Unit £249 Triple Unit £369

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The world's leading TTL wireless triggering system. AC3 Zone Controller £49 TT1 Mini Transmitter £149 TT5 Flex Transceiver £159

SEKONIC

L208 TwinMaster
Analogue, incident and reflected, ambient light only. £85

L308S FlashMate
Digital, incident and reflected, ambient and flash light. £139

L478D LiteMaster Pro	L478DR LiteMaster Pro
£349	£399

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Hahnel Combi TF
Combed wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. Receiver & Transmitter £49.99

NEW GigaT MkII	NEW Tuff TTL
£65	£99

YONGNUO

Yongnuo CTR-301P	Yongnuo RF-602	Yongnuo RF-603
Extra Receivers £27.99	Extra Receivers £29.99	Extra Receivers £19.99

Yongnuo YN-460II and YN-560II
flashguns also in stock!

FLASH GUNS

Nissin

Free batteries with every Nissin Flashgun

Nissin Di866 MkII
The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon, Nikon and Sony digital SLRs, the Nissin Di866 fully supports full TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades. £189.99 Canon, Nikon & Sony

Nissin Di622 MkII
An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser. £114.99 Canon, Nikon & Sony

Nissin Di466
Guide number of 33m. Full TTL, adjustable bounce flash head, wide angle diffuser. £72.99 Canon, Nikon & Olympus

Metz

Free batteries with every Metz Flashgun

24 AF-1	36 AF-5	44 AF-1	50 AF-1
£49.99	£69.99	£129.99	£169.99

Canon, Nikon, Sony, & Olympus

Nissin MF18 Ring Flash
The new Nissin MF18 Macro Ring Flash offers an exceptionally high guide number of 16m (ISO100), colour LCD display, power pack port, Auto, TTL, Manual, Multi, Wireless and Custom settings are just some of its features, plus an expanding ring head. Includes mounting rings for 52, 58, 62, 67, 72 and 77mm diameter mounting rings. Available in Canon and Nikon fit. £279.99

TTL Flash Cord Coiled	TTL Flash Cord Straight
£24.99	£29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.
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FLASH DIFFUSERS

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:	
Canon 270EX / 380EX / 420EX Canon 430EX / 430EXII / 550EX Canon 580EX / 580EXII Nikon SB600 / SB800 / SB900 Nikon SB24 / SB25 / SB26 / SB28 Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1 Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ	£10.99

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:	
Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc	£29.99

STUDIO ACCESSORIES

westcott

Apollos and Halos	Collapsible Umbrellas
The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle. 28" Apollo £99.99 Apollo Orb £119.99 Apollo Strip £119.99	Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5". 43" Umbrella Soft Silver £19.99 43" Umbrella White £19.99 43" Umbrella White/Black £21.99

Westcott 28" Apollo Flash Kit	Westcott Umbrella Flash Kit	Westcott 5-in-1 Reflector Kit
Including shoe mount, 28" Apollo and light stand. £184 £129.99	Including shoe mount, umbrella and light stand. £81 £64.99	Including reflector, reflector holder, and light stand. £110 £79.99

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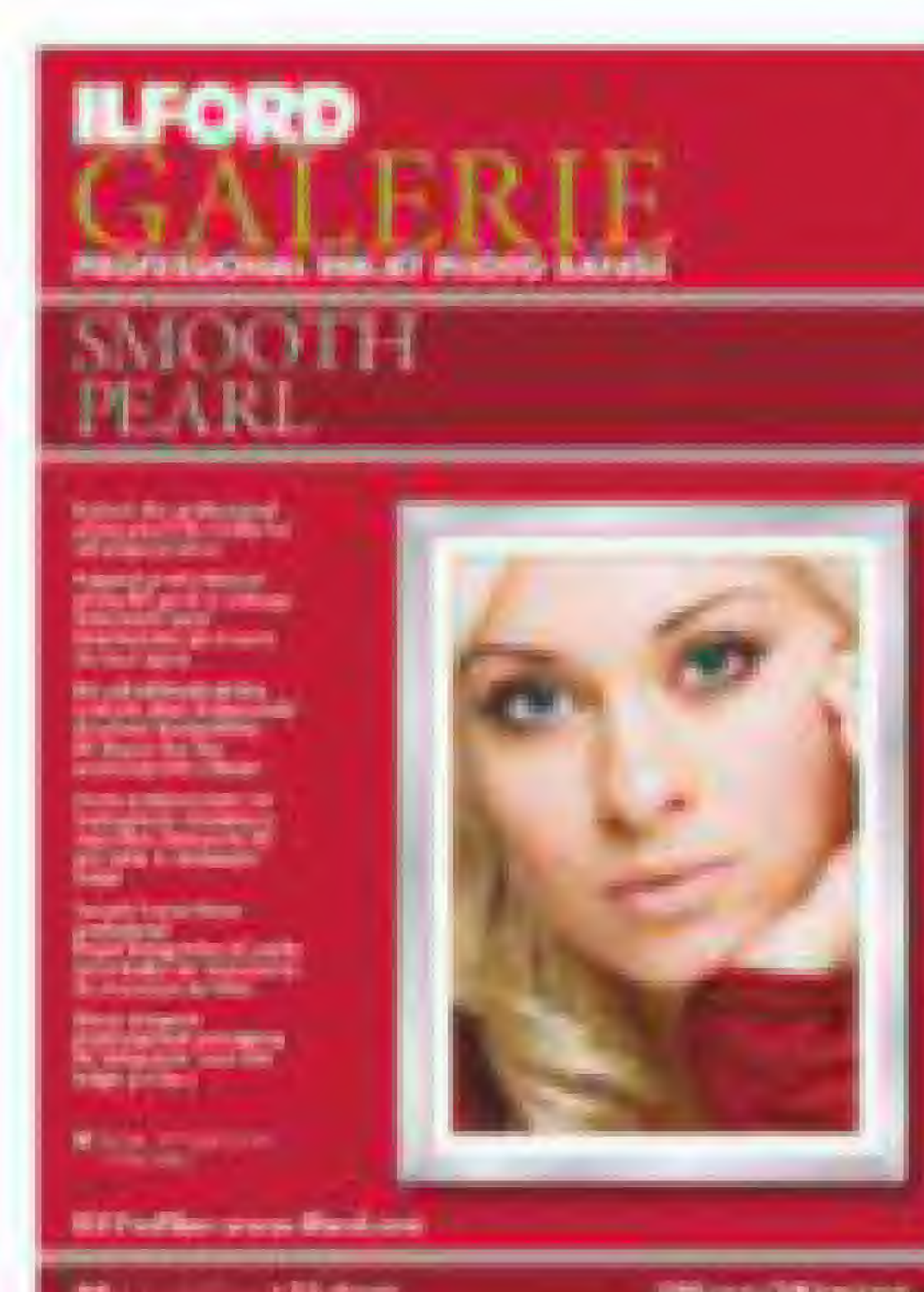
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full-frame world

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Canon EOS 5D Mark III



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Canon EOS-1D X



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Add a Canon LP-E4N battery for only **£129.99**

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20mm f/2.8 USM £395.00	300mm f/2.8L USM IS II £4,999.00	EF-S 18-200mm f/3.5-5.6 IS £391.99
24mm f/1.4L Mk II USM £1,199.99	300mm f/4.0L USM IS £1,099.00	24-70mm f/2.8L II USM £1,749.00
24mm f/2.8 IS USM £587.00	400mm f/2.8L USM IS II £8,299.00	24-70mm f/4.0L IS USM NEW See web
28mm f/1.8 USM £364.00	400mm f/4.0 DO L USM IS £5,199.00	24-105mm f/4.0L IS USM £841.99
28mm f/2.8 IS USM £559.00	400mm f/5.6L USM £1,058.00	24-105mm IS (out of kit) £679.99
35mm f/1.4L USM £1,079.99	500mm f/4.0L USM IS II £7,779.00	28-135mm f/3.5-5.6 USM IS £359.00
35mm f/2.0 £208.00	600mm f/4.0L USM IS II £10,599.00	28-300mm f/3.5-5.6L IS USM £2,051.99
35mm f/2.0 IS USM NEW £779.99	800mm f/5.6L IS USMa £9,744.00	EF-S 55-250mm f/4-5.6 IS II £179.99
40mm f/2.8 STM £166.00	TSE 17mm f/4.0L £1,866.00	70-200mm f/2.8L IS II USM £1,799.00
50mm f/1.4L Mk II USM £1,199.00	TSE 24mm f/3.5L II £1,590.99	70-200mm f/2.8L USM £959.99
50mm f/1.4 USM £286.00	TSE 45mm f/2.8 £1,099.00	70-200mm f/4.0L IS USM £893.00
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70-300 F4.5/6 AFD	£149
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80-200 F2.8 early	£299
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85 F1.8 AFD	£239
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10AM - 5PM **WED**

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rrp £1059 **SAVE £260** **£799**



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rrp £579 **SAVE £234** **£345**



NIKON D5200 & 18-55mm VR
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NIKON 24-70mm 1/2.8G ED AF-S
rrp £1532 **SAVE £263** **£1269**



NIKON 50mm 1/1.4G AF-S
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rrp £1532 **SAVE £263** **£1269**



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rrp £749 **SAVE £114** **£635**



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rrp £561 **SAVE £192** **£369**



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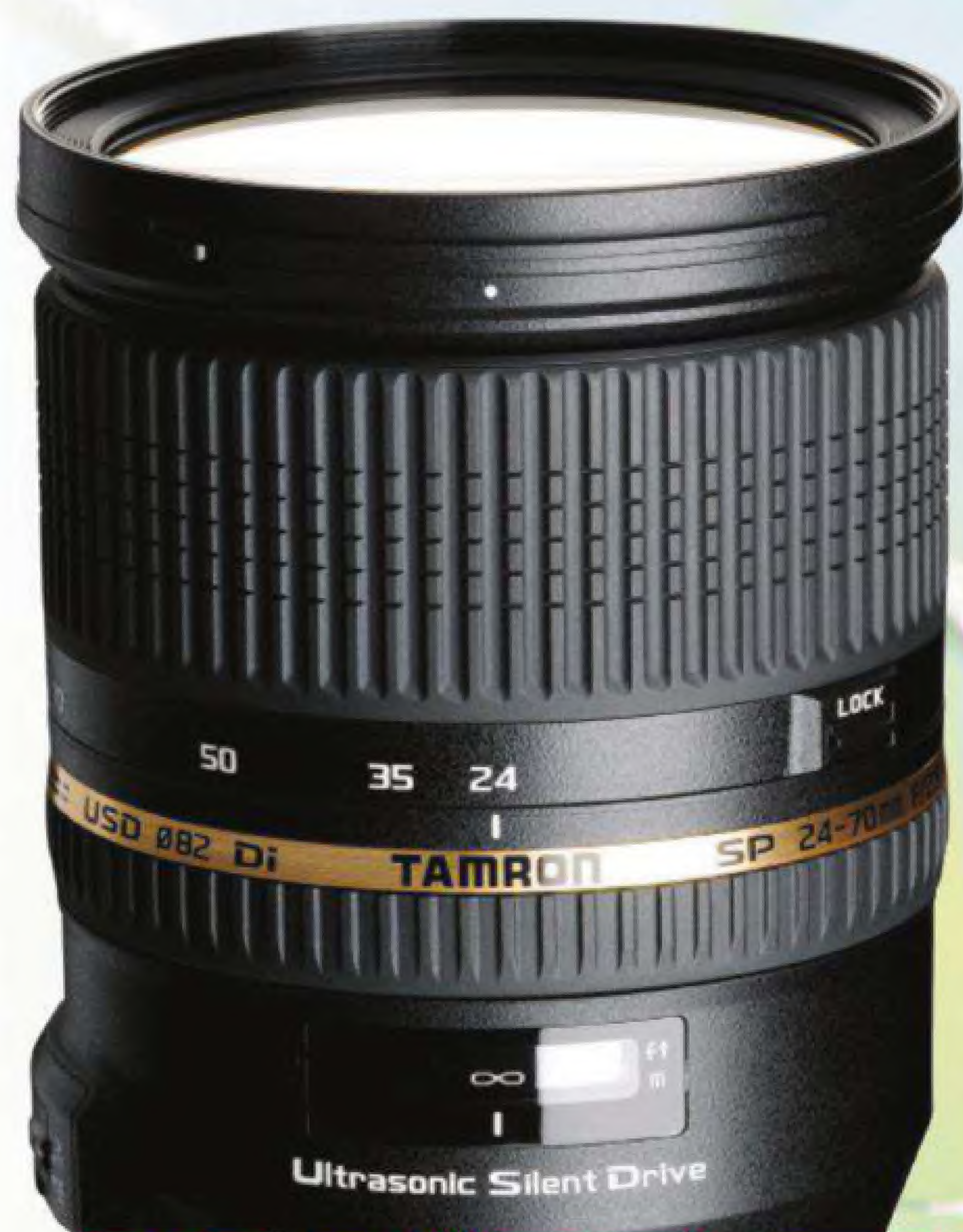


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TAMRON
5Year
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TAMRON



Playing with light,
capture a subtle world
of beauty.

With the 24-70mm F2.8 Di VC USD Tamron has managed to come up with a seriously attractive lens for anyone using a full frame SLR camera.

This is a large-aperture standard zoom featuring image stabilisation, silent autofocus and sharpness that easily matches the demands of today's high-resolution cameras.

Tamron's 24-70mm F2.8 is also a sturdy and well-built lens with rubber seals protecting it in moist or dusty conditions. It truly feels like a professional lens and also performs like one when autofocus, image stabilisation and image quality is concerned. A lens to rely on, whether you are photographing for a living or simply for pleasure"

Citation of the EISA jury

TAMRON 24-70mm f/2.8 Di VC USD
RRP £999 **SAVE £150** **£849**



"The apex of telephoto lenses in a compact package. SP 70-200mm F/2.8 Di VC USD with VC (Vibration Compensation) image stabilization delivers leading-edge image quality in a body that's smallest in its class. Equipped with Tamron's proprietary USD (Ultrasonic Silent Drive) motor, this lens boasts a speedy autofocus so that you can capture that one decisive moment. For sports, journalism, fashion, weddings, or even landscapes, the 70-200mm will exceed your expectations every time."

Citation of the EISA jury



TAMRON 70-200mm f/2.8 Di VC USD
RRP £1499 **SAVE £250** **£1249**



Tamron Vibration Compensation - experience the wow-effect. This stabilizer formally freezes the picture in the viewfinder and allows you to exactly position and control the image in the viewfinder. With the VC stabilizer you win up to four stops more leeway to achieve optimum handheld results at longer focal lengths or with little light. You can also use the stabilizer to pan directly without changing the mode.



TAMRON 17-50mm
f/2.8 XR Di II VC LD APSH
rrp £529 **SAVE £170** **£359**



TAMRON 18-270mm
f/3.5-6.3 Di II VC PZD
rrp £664 **SAVE £276** **£388**



TAMRON 70-300mm
f/4-5.6 Di VC USD
rrp £449 **SAVE £161** **£289**



TAMRON 90mm
f/2.8 Di MACRO VS USD
rrp £729 **SAVE £100** **£629**

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ETRSI Complete + AEIII Prism + Grip	E+ £349
ETRSI Complete + Prism	E+ £299
ETRSI Complete	E+ / E++ £249 - £349
ETRSI Body + WLF + 120 Mag	E+ £179
ETRS Complete	E+ / E++ £179 - £199
30mm F3.5 PE Fisheye	E+ £749
40mm F4 E	E+ £149
40mm F4 PE	E+ £239
45-90mm F4-5.6 PE	E+ £449
50mm F2.8 E	E+ £99
75mm F2.8 El	E+ £79
100-220mm F4.8 PE	E+ £499
100mm F4 PE Macro	E+ £249
105mm F3.5 E	As Seen £49
135mm F4 PE	E+ / E++ £179 - £249
150mm F3.5 E	As Seen / Unused £49 - £149
150mm F3.5 PE	E+ £129 - £149
200mm F4.5 E	As Seen / Unused £79 - £249
200mm F4.5 PE	E+ / Unused £125 - £279
200mm F5.6 E	E+ £129
250mm F5.6 E	As Seen / E++ £79 - £159
2x Converter E	E+ £65
120 E Mag	As Seen / E++ £25 - £49
120 B Mag	E+ £35 - £39
220 E Mag	E+ £15
220 B Mag	E+ / E++ £19
Polaroid Mag E	E+ / E++ £20 - £59
Polaroid Mag Ei	Unused £59
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Extension Tube E14	E+ / Unused £35 - £89
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GS1 Complete + AE Prism	E+ £449
GS1 Body Only	E+ £199
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110mm F4 PG Macro	E+ £199
200mm F4.5 PG	E+ £199
AE Prism Finder G	E+ / E++ £95 - £125
Prism Finder G	E+ £59
Polaroid Mag G	E+ / E++ £35 - £45

Bronica RF645

RF645 + 65mm F4	E++ £549 - £599
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65mm F4 RF	E+ £149
135mm F4.5 RF	Mint £749

Bronica SQA/AI/B

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SQAM Body Only	E+ £125
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65mm F4 PS	E+ / Unused £99 - £249
110mm F4 PS Macro	E+ £169
150mm F3.5 S	As Seen / E+ £49 - £79
150mm F4 PS	As Seen / Exc £69 - £99
200mm F4.5 PS	Exc £149
2x Teleconverter S	E+ / E++ £69 - £79
SQA 120 Mag	E+ £39
SQA 220 Mag	Exc / E++ £19 - £40
SQA 220J Mag	E+ £75
SQA 120 Mag	E+ £29
SQA 220 Mag	E+ £29
Polaroid Mag S	E+ £25 - £49
Autobellows S	Unused £299
Proshade S	As Seen / E++ £15 - £59
AE Prism Finder S	E+ £99 - £119
ME Prism Finder S	E+ £99
Prism Finder S	E+ £59 - £79
Motordrive SQA	E+ £119
Motorwinder SQA	E+ £85

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EOS 1N + E1 Booster	E+ £149
EOS 1 + E1 Booster	E+ £129
EOS 1 Body Only	E+ £129
EOS 3 + E2 Booster	E+ £149
EOS 3 Body Only	As Seen / E++ £99 - £129
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EOS 30 Body Only	E+ / E++ £49 - £79
EOS 30E Body Only	As Seen £39
EOS 33 + 28-90mm	E+ £89
EOS 33 Body Only	E+ / E++ £49 - £59
EOS 5 QD Body Only	E+ £59
EOS 50E + BP50 Grip	As Seen / E++ £39 - £69
EOS 50E Body Only	E+ £35 - £49
EOS 600 + 35-70mm	E+ £49
EOS 600 + Databack	E+ £29 - £45
EOS 600 Body Only	As Seen / E+ £15 - £39
15-85mm F3.5-5.6 IS USM	E++ / Mint £379 - £399
17-40mm F4 L USM	E++ £469 - £489
17-55mm F2.8 EFS USM	E++ / Unused £589 - £689
17-85mm F4-5.6 IS USM	E+ / Mint £169 - £219
18-55mm F3.5-5.6 EFS	E++ £49 - £59
18-55mm F3.5-5.6 EFS II	E+ £49
18-55mm F3.5-5.6 IS EFS	Exc / Unused £59 - £99
18-55mm F3.5-5.6 IS EFS II	Mint £99
18-135mm F3.5-5.6 IS USM	Mint £199
18-200mm F3.5-5.6 IS EFS	E++ / Mint £299
24mm F3.5 L TSE	E+ / Mint £699 - £749
24-70mm F2.8 L USM	As Seen / E++ £749 - £1,099
24-105mm F4 L USM	E++ / Mint £589 - £689
28-80mm F3.5-5.6 USM	E+ £59
28-80mm F3.5-5.6 USM MkII	E+ £45 - £55
28-90mm F4-5.6 USM	E+ £45 - £55
28-105mm F3.5-5.6 IS USM	Unused £149
28-135mm F3.5-5.6 IS USM	E+ / E++ £189 - £219
28-200mm F3.5-5.6 USM	E+ / E++ £149 - £159

28-300mm F3.5-5.6 L IS USM

28-300mm F3.5-5.6 L IS USM	E+ / E++ £1,449 - £1,489
35-70mm F3.5-4.5 EF	E+ £29
35-80mm F4-5.6 USM	E++ £25
38-76mm F4-5.6 EF	E+ £29
45mm F2.8 TS-E	Mint £789
50mm F1.4 USM	E++ / Mint £199 - £239
50mm F1.8 EF Mk1	E+ £149
55-200mm F4.5-5.6 USM	Unused £99
55-200mm F4.5-5.6 USM II	E++ / Unused £89 - £99
55-250mm F4-5.6 EFS IS	E++ / Mint £139 - £149
65mm F2.8 MP-E Macro	Mint £679
70-200mm F4 L USM	E+ / E++ £369 - £389
70-210mm F3.5-5.6 USM	As Seen £79
70-300mm F4-5.6 IS USM	E++ / Unused £279 - £299
70-300mm F4.5-5.6 DO IS USM	E+ / E++ £499 - £549
75-300mm F4-5.6 EF	E+ / E++ £79 - £89
75-300mm F4-5.6 EF II	E+ £109
75-300mm F4-5.6 USM II	As Seen £59
85mm F1.2 L USM	E+ £949
85mm F1.2 L USM MkII	E++ / Mint £1,199 - £1,289
90-300mm F4.5-5.6 EF	Unused £139
100mm F2.8 USM Macro	E++ / Unused £319 - £349
100-300mm F4.5-5.6 USM	E+ £99
100-400mm F4-5.6 L IS USM	E+ £899
180mm F3.5 L Macro USM	E+ £849
200mm F2.8 L USM MKII	Mint £479
300mm F4 L IS USM	E++ / Mint £789 - £799
400mm F5.6 L USM	E+ £899
500mm F4.5 L USM	E+ £2,750
Angenieux 28-70mm F2.8	Unused £799
Sigma 8mm F3.5 EX DG Fisheye	Mint £449
Sigma 18-35mm F3.5-4.5 AF	E+ £59
Sigma 18-105mm F2.8 EX DC E++	Mint £159 - £179
Sigma 28-105mm F4-5.6 UC AF	E+ £69
Sigma 28-200mm F3.8-5.6 LC	Unused £59
Sigma 50-150mm F2.8 EX DC	E+ £349
Sigma 70-210mm F2.8 Apo	E+ £179
Sigma 70-210mm F3.5-4.5 Apo	Unused £89
Sigma 70-300mm F4-5.6 Apo DG	E+ £99
Sigma 70-300mm F4-5.6 Apo Macro	E+ £109
Sigma 70-300mm F4-5.6 DG	E+ £79
Sigma 75-300mm F4-5.6 Apo	E+ £79
Sigma 75-300mm F4.5-5.6 Apo AF	E+ £69
Sigma 80-400mm F4.5-5.6 Apo DG OS	E+ £499
Sigma 105mm F2.8 EX DG Macro	E+ £219 - £249
Sigma 150-500mm F5-6.3 APO DG OS HSM	E+ £599
Sigma 170-500mm F5-6.3 Apo	E++ £329 - £339
Sigma 300mm F4 Apo	E++ / Mint £159
Sigma 400mm F5.6 Apo Tele Macro	E++ / Unused £169 - £349
Sigma 500mm F4.5 Apo	E+ / Mint £599 - £699
Tamron 14mm F2.8 Asph (IF) AF SP	Mint £419
Tamron 20-40mm F2.7-3.5 SP Asph	E+ £229
Tamron 24-70mm F3.3-5.6 Asph	Mint £69
Tamron 28-105mm F2.8 SP LD	E+ £299
Tamron 28-200mm F3.8-5.6 LD	E+ £59
Tamron 28-200mm F3.8-5.6 XR	E+ £99
Tamron 55-200mm F4-5.6 Di II	E+ £39
Tamron 70-300mm F4-5.6 Di	E+ £69
Tokina 16-50mm F2.8 ATX Pro DX	E+ / Mint £349 - £389
Tokina 28-70mm F2.8-2.8 ATX Pro	E+ £249
Tokina 28-70mm F2.8 ATX	E+ £199
Tokina 35-300mm F4.5-6.7	E++ £75
Tokina 80-400mm F4.5-5.6 ATX D	E++ / Mint £349
Tokina 100-300mm F5.6-6.7	E+ £69
Tokina 400mm F5.6 ATX D	E+ £249
Zeiss 28mm F2 Distagon ZE	Mint £749
Kenko 2x MC4 DG Converter	Unused £45
Sigma 1.4x AF Tele Converter	Mint £65

Canon Manual - Please Call

Contax 645 Series

Aptus 75 Back (33Mp)	E++ £5,999
35mm F3.5 Distagon	E+ / E++ £899 - £999
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140mm F2.8 Sonnar	E+ / Unused £499 - £799
210mm F4 Sonnar	E+ / Mint £389 - £599
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MFB-2 Polaroid Mag	E+ / E++ £79 - £149
MSB1 Flash Bracket	Mint £179

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G1 Body Only	E+ £199
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28mm F2.8 G	E+ / E++ £229 - £249
90mm F2.8 G	E+ / E++ £139 - £179
TLA140 Flash	E+ / Mint £39 - £59
TLA200 Flash	E+ £65
TLA200 Flash (Black)	E+ £59

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N1 + 24-85mm	E++ / Mint £499 - £549
N1 Body Only	E+ £249
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NX Body Only	E+ £199
AX Body Only	Exc / E++ £179 - £299
RTS3 Body Only	As Seen / E++ £199 - £349
RX Body Only	As Seen / E++ £149 - £229
S2 Body Only	E+ £450 - £499
ST Body Only	E+ £229
RTS2 Body Only	E+ £149
RTS + Winder	E+ £149
Aria Body Only	E+ / E++ £129 - £169
167MT Body Only	E+ / E++ £75 - £89
137MA Body Only	E+ £79
137MD Body + D5 Databack	E+ £65
137MD Body Only	E+ £49
139 Quartz Body Only	E+ £59
Preview Body Only	E+ / E++ £99 - £249
15mm F3.5 AE	Mint £149

25mm F2.8 MM

25mm F2.8 MM	Unused £599
28mm F2.8 MM	E+ £229
28-70mm F3.5-4.5 MM	E+ / E++ £199 - £279
28-80mm F3.5-5.6 AF	New £399
35-135mm F3.3-4.5 MM	E+ £595
45mm F2.8 AE	E++ / Mint £199 - £229
45mm F2.8 MM	E+ £199 - £229
50mm F1.4 MM	Unused £399
50mm F1.7 AE	Unused £199
50mm F1.7 MM	Unused £299
60mm F2.8 AE Macro	E+ / E++ £439 - £469
70-300mm F4-5.6 AF	E++ / Unused £399 - £799
80-200mm F4 MM	E+ / E++ £249 - £299
85mm F1.4 MM	Unused £599
100mm F2 MM	E++ / Mint £649 - £699
100mm F3.5 MM	Unused £399
135mm F2 (60 Year Edition)	Unused £2,399
180mm F2.8 AE	Unused £599
180mm F2.8 MM	E++ / Unused £349 - £599
200mm F2 MM	Mint £3,249
200mm F3.5 AE	E+ £199
200mm F4 AE	Unused £499
300mm F4 AE	E+ £299
300mm F4 MM	E+ £349
Sigma 1000mm F13.5 Reflex	Unused £299
Tamron 17mm F3.5 SP	E+ £139
Tamron 28-105mm F2.8 SP Asph	E+ £299
Yashica 28mm F2.8 DSB	E+ £19
Yashica 35-105mm F3.5-4.5 ML	E+ £59
Yashica 135mm F2.8 DSB	E+ £29
TLA20 Flash	E+ / E++ £29 - £39
TLA280 Flash	E++ / Unused £59 - £149
TLA30 Flash	E+ / E++ £29 - £39
TLA360 Flash	E+ / E++ £149

Digital Compact Cameras

Canon IXUS 100 IS	Mint £89
Canon Powershot A3000 IS	Mint £69
Canon Powershot G1x	Mint £389
Canon Powershot G2	E+ £59
Canon Powershot G2 + WC-DC58	E+ £129
Canon Powershot G9	E+ £139
Canon Powershot S3 IS	As Seen / E++ £59 - £75
Canon Powershot S70	E+ £59
Canon Powershot TX1	E+ £89
Fuji Finepix F100FD	E+ £109
Fuji Finepix F11	E+ £79
Fuji Finepix F30	E+ £89
Fuji Finepix HS20 EXR	Mint £159
Fuji Finepix S200 EXR	E+ £179
Fuji Finepix S7000	E+ £49
Fuji Finepix S9500	E+ £119 - £129
Minolta Dimage A1	E+ £79
Nikon Coolpix 990	E+ £79
Nikon Coolpix 995	Mint £89
Nikon Coolpix P80	E+ £99
Nikon Coolpix P90	E+ £139
Nikon Coolpix S3000	Mint £59
Panasonic DMC FS62	Mint £49
Panasonic DMC FZ28	E+ £149
Panasonic DMC LX2	E+ £119
Panasonic DMC LX3	E+ £149
Panasonic DMC LX5 + Case	Mint £199
Panasonic DMC LX7	E+ £249
Panasonic DMC TZ20	Mint £139
Panasonic DMC LX1	E+ £119 - £129
Panasonic FX500	E+ £49
Panasonic FZ300	E+ £129 - £139
Ricoh GR Digital II + Hood + Tele Conv	E+ £199
Ricoh GR Digital Limited Edition	Mint / Mint £149 - £179
Ricoh GX100 + V/finder	E+ £129
Ricoh GXR + 28mm F2.5	E+ £449
Sigma DP1	E++ / Unused £149 - £199
Sigma DP2	E+ £199 - £219
Sigma DP2S	E+ £249
Sony Cybershot P200	E+ £39
Sony DSC-R1	E+ £189 - £199
Sony DSC-R1 + HVL-F32X Flash + Tele Conv	E+ £249
Sony DSC-T77	Mint £99

Digital Micro Four Thirds

Olympus OM-D EM-5 Black Body Only	Mint £799
Olympus E-PM1 + 14-42mm Black	Mint £179
Olympus E-PL2 + 14-42mm	Mint £159
Olympus E-PL2 Black Body Only	Mint £159
Olympus E-P1 Body Only	E+ £99
Panasonic G2 Body Only	E+ / E++ £169 - £199
Panasonic G3 Black Body Only	E+ £199
Panasonic GF-2 Body + Case	E+ £149
Panasonic GF-2 Body Only	E+ £149 - £159
Panasonic GF-3 RED Body Only	Mint £149
Panasonic GF-3 White Body	Mint £119
Panasonic GX1 Body Only	Mint £299
Sony NEX C3 + 18-55mm + Flash	E++ / Mint £199 - £205
Sony NEX3 + 18-55mm + Flash	E+ £199
Sony NEX3 Body + Flash	E+ £149
Sony NEX5 + 16mm + HVL-F7S	E+ £289
Sony NEX5 + 18-55mm + Flash	E+ £249
Sony NEX5 + Flash	E+ £159
Sony NEX7 Body Only	Mint £649

Micro 4/3rds Lenses

Olympus 12-50mm F3.5-6.3 M Zuiko	Mint / Mint £199 - £219
Panasonic 14-140mm F4-5.8 OIS HD	E+ £379
Panasonic 14-42mm F3.5-5.6 Asph OIS	E+ £79
Panasonic 14-42mm F3.5-5.6 Asph PZ	Mint £189
Panasonic 14-45mm F3.5-5.6 Asph G	E++ / Mint £139 - £149
Panasonic 14mm F2.5 Asph	E+ £159
Olympus 17mm F2.8 M Zuiko	Mint £149
Voigtlander 25mm F0.95 Nokton	Mint £649

Panasonic 45-200mm F4-5.6 OIS

Panasonic 45-200mm F4-5.6 OIS	E+ £169
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Canon EOS 1DS Body Only	E+ £549
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Canon EOS 1D MkIII Body Only	As Seen £299
Canon EOS 1D Body Only	E+ / E++ £389 - £1,099
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Super Acal 135mm F3.5 Kyoel	As Seen £45
Voigtlander 35mm F2.5 Color Skopar	E++ £199 - £219
Voigtlander 90mm F3.5 Apo Lanthar	
	E+ / E++ £199 - £229
SBL00 35mm Chrome Finder	E+ £139
SFT00 20cm Finder	E- £79
SGV00 9cm Finder	E++ £89
SH00C 13.5cm Finder	E+ £95
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F100 Body Only	As Seen / E++ £79 - £159
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F80 Black Body Only	E+ / E++ £39 - £49
F70 Body + CF52 case	E++ £59
F70 Body Only	E++ £25 - £29
F65 Chrome Body Only	As Seen / E++ £25 - £45
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EM Body Only	E- / E++ £45
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FT2 Black Body Only	E+ / E++ £75 - £119
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25-50mm F4 AI	E- £179
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35mm F1.4 AI	E- £299
35mm F1.4 AIS	E++ £499 - £549
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35-105mm F3.5-4.5 AIS	Exc / E- £49 - £69
43-86mm F3.5 Non AI	E+ £75
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45mm F2.8 P	E++ / Mint £249 - £269
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50mm F1.2 AIS	Mint- £599
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50-135mm F3.5 AIS	E+ / E++ £175 - £189
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F3HP Body Only	E+ / E++ £149 - £299
F3 + MD4 Motordrive	E+ £159 - £199
F3 + MF14 Databack	E- £219
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35-105mm F3.5-4.5 AIS	Exc / E- £49 - £69
43-86mm F3.5 Non AI	E+ £75
45mm F2.8 GN Auto	E+ £149 - £175
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50-300mm F4.5 AI	E- £399
55mm F2.8 AIS Micro	E+ / E++ £125 - £179
70-210mm F4 Series E	As Seen £49
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SD-6 Battery Pack	Unused £35 - £50
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SR2 Ring Light Unit	E++ £49

F3HP + MD4 Motordrive	E+ / E++ £179 - £349
F3HP Body Only	E+ / E++ £149 - £299
F3 + MD4 Motordrive	E+ £159 - £199
F3 + MF14 Databack	E- £219
F3 Body Only	E- £129
F2A Black Body Only	Exc / E++ £199 - £249
F2A Chrome Body Only	E+ £189 - £239
F2 Photomic S Chrome Body Only	E++ £299
F2 Photomic Chrome Body Only	Exc / E+ £149 - £199
F2 Chrome Body Only	Exc / E+ £175 - £199
FM3A Black Body Only	E+ £349
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FM2N Chrome Body Only	E+ / E++ £125 - £179
FM Black Body Only	Exc £79
FM Chrome Body Only	Exc / E++ £79 - £119
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105mm F2.5 AIS	Exc £99
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135mm F3.5 Non AI	Exc / E++ £49 - £65
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F2A Black Body Only	Exc / E++ £199 - £249
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FM2N Chrome Body Only	E+ / E++ £125 - £179
FM Black Body Only	Exc £79
FM Chrome Body Only	Exc / E++ £79 - £119
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35mm F2.8 Non AI	As Seen £59
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35-105mm F3.5-4.5 AIS	Exc / E- £49 - £69
43-86mm F3.5 Non AI	E+ £75
45mm F2.8 GN Auto	E+ £149 - £175
45mm F2.8 P	E++ / Mint £249 - £269
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50mm F1.2 AIS	Mint- £599
50mm F1.8 AIS	E+ / E++ £59 - £99
50-135mm F3.5 AIS	E+ / E++ £175 - £189
50-300mm F4.5 AI	E- £399
55mm F2.8 AIS Micro	E+ / E++ £125 - £179
70-210mm F4 Series E	As Seen £49
80-200mm F4.5 AI	As Seen £59
85mm F1.4 AIS	E++ £499
105mm F2.5 AIS	Exc £99
105mm F2.5 Non AI	E+ £79
135mm F2.8 Non AI	E+ £75
135mm F3.5 Non AI	Exc / E++ £49 - £65
135mm F3.5 Non AI	E+ £69
180mm F2.8 AI	E- £249
180mm F2.8 ED AIS	E+ / Unused £289 - £699
200mm F2 IFED AIS	E+ / Unused £1,599 - £2,499
200mm F4 AIS	E++ £149
200mm F4 Non AI	E+ £69 - £79
200mm F5.6 Medical	E- £399
300mm F4.5 Non AI	E- £125
400mm F2.8 IFED AIS	E+ / Unused £1,499 - £2,499
400mm F5.6 IFED AIS	E- £749
400mm F5.6 PC AI	E- £399
500mm F8 Reflex	E+ / E++ £349
600mm F4 IFED AIS	Unused £3,499
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Tamron 28-135mm F4-4.5 SP	E+ £49
Tamron 70-210mm F3.5 SP	E++ £59
Tamron 70-350mm F4.5	Mint- £149
Tamron 200-500mm F6.9	E- £249
Vivitar 35-85mm F2.8 Series 1	E+ £49
Zeiss 100mm F2 ZF Macro	E++ £949
S811 Speedlight	E++ / Unused £79 - £175
S812 Speedlight	E++ £29 - £39
S815 Speedlight	E+ / E++ £29 - £35
S816 Speedlight	E++ £59 - £75
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52mm +2, +3, +4
55mm +2 58mm +2, +4

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Part-exchange Welcome

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Canon EOS 400D 18/55mm £199.95
Canon Zoom Lens, boxed
Canon Rebel 6.3MB, 18/55mm £169.95
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Minolta Dynax 5D + 18070mm.....vg	£125
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Nikon D5000 + 18-55mm VR.....exc+	£250
Nikon D60 + 18-55mm VR.....exc+	£165
Nikon D80 + 18-55mm VR.....exc	£275
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Canon EOS-Tn body.....exc	£150
Canon EOS 5 body.....exc	£60
Minolta Dynax 9 body - boxed.....mint-	£299
Minolta Dynax 9xi body.....exc	£120
Nikon F60 + 28-80mm f3.3-5.6G + Speedlight SB-18.....exc	£59
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Canon EF 100mm f2.8 Macro.....exc+	£325
Canon 70-200mm f4L USM.....exc+	£325
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Minolta AF 75-300mm f4.5-5.6.....vg	£75
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Nikon 75-240mm f4.5-5.6D AF.....exc	£75
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Sony 16mm f2.8E (NEX system).....mint-	£125
Sigma 20mm f1.8 EX DG - Canon EF.....exc	£399
Sigma 24mm f1.8 EX DG - Pentax KAF - boxed.....exc	£295
Sigma 90mm f2.8 Macro - Sony/Minolta AF.....vg	£125
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Sigma 135-400 f4.5-5.6DG APO - Canon EF.....exc	£299
Sigma EX 150mm f2.8 APO Macro DG HSM - Canon EF.....vg	£395
Sony DT 18-200mm f3.5-6.3 - boxed.....exc	£199
Tamron SP 70-200mm f2.8 Di AF - Canon EF.....exc+	£350
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Tokina AT-X 28-70mm f2.8 - Sony/Minolta AF.....exc	£95
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Canon T90 + 50mm f1.8FD.....exc+	£150
Minolta X700 + 50mm f1.7MD.....exc	£85
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Olympus OM2n + 50mm f1.8.....vg	£85
Pentax LX body.....vg	£195
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Canon FD 28mm f2.....mint-	£225
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Canon FD 300mm f4.....exc	£199
Contax G 90mm f2.8 T*Sonnar.....exc	£185
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Minolta 50mm f1.4 MC Rokkor.....vg	£35
Minolta 75-200mm f4.5 MD.....exc	£65
Nikon 28mm f2.8 Series E.....exc+	£75
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Olympus OM 28mm f2.8.....exc	£65
Pentax 20mm f4 SMC-M.....exc+	£295
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NIKON

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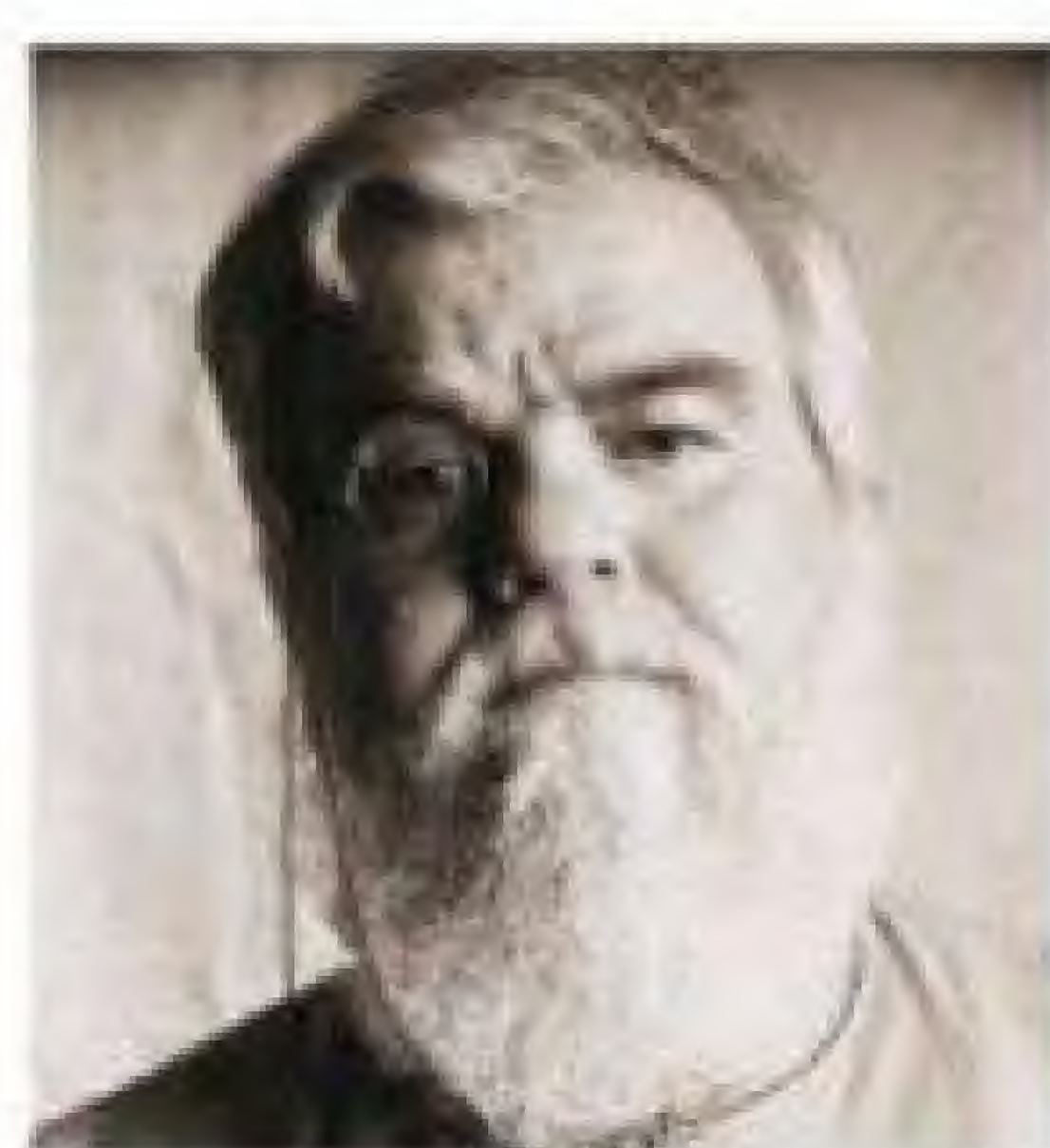
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ROGER HICKS

A decades-old lamb casserole evokes some vivid memories in Roger Hicks, and he doesn't want seconds

A PICTURE, they say, is worth a thousand words. And, as a matter of common experience, a single smell can be worth a thousand pictures. Some aromas, odours or even stench can take us straight back to a place we have not seen for years or decades – even to places that no longer exist. The right combination of sweet flowers – jasmine and honeysuckle, I'd guess – can take me back to a Maltese garden in the 1950s; just the right concentration of sun-baked exhaust fumes can evoke Los Angeles, where I've not been in a decade; wet pavements in London have their own smell, which is sometimes duplicated elsewhere; New Delhi airport is unforgettable; the list goes on.

A few minutes before I wrote these words, though, I had a fascinating experience: almost synaesthesia, though more accurately, it was an intense combination of olfactory and visual memories. And it was brought on by words.

For reasons that would take too long to explain, I was reading a 1970s American cookbook. It contains many good recipes, and some appalling ones. Many readers will be too young to remember when a can of condensed mushroom soup was the

'secret ingredient' in many 'gourmet' recipes. They are lucky. I can remember it only too well.

There was no mushroom soup in this one. It was a lamb casserole. A miserably small quantity of lamb (1.5lb/675g) was cooked with diced green pepper, chopped celery, frozen peas and canned baby new potatoes.

Can you smell it yet? This is the smell of the worst of traditional school food: an unsuitable mélange of mostly inoffensive ingredients (although I'm not sure about canned baby new potatoes), overcooked until each flavour perfuses the other to create a bland but penetrating and faintly nauseating miasma that seeps into the very stones of nearby buildings, and never quite dissipates. It probably lingers, as a sort of olfactory ghost, even after the buildings are long demolished – as in this case they have been.

For this, dear reader, was the smell of the kitchens in my prep school in 1955. A narrow alley led from the playground to the headmaster's study, with the kitchens on one side and classrooms on

the other. Major Bartlett, Indian Army (Retd), was the headmaster of Kingsland School, and I can only assume that his olfactory nerves had long been inured to this revolting aroma; for although I recall him with all the terror appropriate to a five-year-old contemplating his headmaster, he must have been a kindly man. A man who was not kindly would surely have been driven to homicidal rage by the presence of that repulsive stink. I remember the concrete slabs of the alleyway (always damp from rain, in my memory), the greenhouse-like windows of the classrooms on the right, the grey cement of the kitchens on the left; the steps between the kitchens and his study, leading into the main school building, a Royalist stronghold (hence its name) during the Civil War; the huge library-style globe in his study. Then I remember the pig-food bins (this was the 1950s, remember) and the school 'bell':

18in of I-section girder, suspended on a length of chain, and beaten with an iron bar, a sound more memorable and penetrating than any bell.

What has this to do with photography? Simple. I have never seen a food photograph I could smell, at least not in the same way as I smelled that

ghastly lamb casserole, and by extension my prep-school kitchens, when I read that list of ingredients and glanced at the cooking instructions. I've seen plenty of landscapes I could smell, whether it was a breeze off the sea tinged with seaweed, or baked, sandstone, or cold Himalayan air. But not food.

Why not? Is it just me? I've often read that people say they can 'almost smell' a cake baking, or meat roasting, or butter browning, when they see a particularly good picture in a cookbook. But 'almost smell' doesn't reflect the sheer visceral intensity of what I smelled, and remembered, when I read that recipe. It wasn't good. But it was very powerful.

This calls into question, therefore, whether a picture really is worth a thousand words. Certainly, there are times when it is quicker and easier to say, 'It looked like this,' and present a picture, than to explain it in words. But maybe that's all a picture is: quicker and easier. Maybe it isn't actually as good. Maybe a wordsmith can do more than a picturesmith. **AP**

'I have never seen a food photograph I could smell, at least not in the same way as I smelled that ghastly lamb casserole'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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